



VITAL ENGLISH

TAYLOR-MORRIS

BOOK ONE
ELEMENTARY
COMPOSITION

FOR
LOWER GRADES

F·M·AMBROSE
COMPANY

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VITAL ENGLISH

FIRST BOOK ELEMENTARY COMPOSITION

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FOREWORD

THE authors have chosen the title *Vital English* advisedly. The primary aim has been to make the work *alive* -- close to the real needs of the youth of the present day. Added to this constant appeal to the interests of the children is the method of presentation. A clear, logical development of *units of thought*, with an abundance of illustrative and drill exercises, makes the progress steady and the knowledge thus acquired usable and cumulative. Only the most important and absolutely essential units of thought have been selected for study.

Some of the newer phases of thought which are more and more coming to be recognized as having a place in the study of English have been used in the series of lessons on "Community Helpers" and "Dramatizing."

A helpful correlation with history, geography, science, and other related school subjects is shown in the lessons on "How Books Came to Be" and "Lessons from Nature."

In brief, we aim

1. To appeal to the vital, essential interests of children.
2. To develop units of thought in clear, logical order.
3. To provide ample material for study or for written exercises.

4. To present definite material for the study of the newer topics in English courses.
 5. To furnish material suitable for correlation with other subjects studied by children.
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FIRST BOOK

PART I

PREPARATORY STEPS IN ORAL AND
WRITTEN ENGLISH

VITAL ENGLISH

LESSON 1

EXPRESSING OUR THOUGHTS

Aims — To develop ability to *express* thoughts in sequence.
To encourage use of *complete* sentences.

GOING TO THE STORE

You have all gone to the store on an errand, haven't you? Who sent you? What were you told to buy? Did you remember what it was or did you have a paper with names of the articles written on it? Was the money given you just the right amount or would you have some change to bring home? Where did you carry your change?

Was the store far from your house? Did you have to cross any street on the way to it? If so, what were you very careful to do? Did you go alone on the errand?

Were there other people in the store? Did the clerk wait on you at once? What did you do while waiting for your parcel? Did you go straight home from the store?

Do you like to do errands? Did you ever think you would like to work in a store when you grow up? Why? What part of the work in the store would you like best to do?

Word List for Clear Enunciation

store	money	clerk	careful
errand	carry	people	friend
reminder	change	grocery	parcel
wrote	street	cashier	bough

We are thinking about something all the time we are awake. Whatever we see, hear, smell, taste, or feel makes us have **thoughts**. When we speak our thoughts, we use **words**. Words make up the **language** which we use when we speak to one another.

Language is the expression of our thoughts in words.

The questions you have answered have helped you to express your thoughts in an orderly way. An older person does not use a question to help him form each separate thought. He only needs a little hint to set his mind at work thinking many thoughts. See if this little outline will help you tell how you went on an errand for your mother.

GOING ON AN ERRAND

Being told about the errand

Going to the store

Waiting for my parcel

What I saw in the store

What I would like to be and why

Practice telling this story to yourself. If you have trouble in thinking by the outline, go back to the questions. The more you think about it, the better you can express your thoughts.

REVIEW QUESTIONS

What are we doing when we are not asleep?

Name four things you like to think about.

What do we use when we speak our thoughts?

What is our language made up of?

What is language?

What language do you speak?

Have you ever heard a person speak any other language?

NOTES TO TEACHERS.—1. In conjunction with oral lessons it is well to give a little work in which the child expresses a thought; then the teacher expresses the same thought in words on the board, the child noting the form. In this way the transition from oral to written form of expression is made naturally; right forms are called to the pupils' attention; and a desire to express for themselves grows in children's minds.

2. Oral work of the type given in Lesson 1 could be profitably continued until a majority of the class can stand and express clear, orderly written English later on. A few suggestions as to other topics of interest to children are appended:

1. Journeys

Going to a Party

A Ride on the Electric Cars

My Trip to the Park

Visiting Grandma

2. Describing Objects

An Inkwell

A Rocking Chair

A Bookcase

My Knife

3. How To Do Things

How to Build a Bonfire

How to Make Popcorn Balls

How to Direct a Stranger to the Library

How to Play Blind Man's Buff

LESSON 2

STORIES FROM PICTURES

Aims — To learn to read and enjoy pictures.
To *express* thoughts gained from such study.

HAYING WITH OXEN

Look at the picture carefully. Think about the following things :

- What does the picture show?
- Are there people or animals in it?
- What are they doing?
- Do they like to do it? What makes you think so?
- What else do you notice in the picture?
- What time of year do you think it is?
- What makes you think so?
- Have you ever seen any live oxen? Where?
- Why do you suppose they were used instead of horses?
- Where have you ever seen hay being hauled?
- How would such heavy loads be carried in the city?
- Why are oxen not used more for such work?

You like to look at pictures, do you not? Let me tell you a secret. Every well-arranged picture tells you a story. It does not tell it in words to your *ear*, but it does tell it to your *eyes*.

And there is always some *one* person or thing that attracts your attention at once. In this picture it is the oxen. They stand out clearly so that if some one had held the picture in front of your eyes for just a moment and had then taken it away, you could have told that the picture was one of some oxen.

~ ~ ~



HAYING WITH OXEN

SOMETHING TO DO

Look at some of the pictures in your reading book. Ask yourself of each one :

What *one* person or thing is this a picture of?

Study some picture post cards in the same way. Try to get at the *central idea* of each picture.

LESSON 3

STORIES FROM PICTURES (continued)

Aim — To develop *originality* in thinking.

For this lesson your teacher will hand you a picture. Study it carefully, turning back to the questions in Lesson 2 to help you think about it.

If you can make up some names for the people or animals and tell a little story about what they are doing, try to do so. Listen to the stories your classmates tell and see which you enjoy most. Try to make *your* story very interesting so that they will enjoy hearing it.

The artist who drew the picture first had the **thought** in his mind. He expressed his thought with his pencil or brush, and the picture tells us just the thought he had. But before he could express it he had to *think* silently. And so before you can express the thoughts which the picture brings to your mind, you must *think* silently. The artist expresses his thought to your eye by the lines he draws. When you tell about the picture to your schoolmates, you express

your thought in **words**. You are using the English Language.

SOMETHING TO DO

Look through a magazine or the pages of the daily newspaper and find a picture you would like to tell a story about. Ask for permission to cut out the picture. *Practice* telling a story about it. Your teacher will gladly give you permission to tell your story to the children in your room if you are very sure you can tell it well.

NOTE TO TEACHERS. — Provide each child with a picture cut from the advertising section of some good magazine. Let no two pictures be alike. Choose reproductions from the work of real artists, many of whom make most charming pictures of child-life for current publications.

LESSON 4

THE SENTENCE

Aims — To begin to develop a “sentence-sense.”

To use certain definite technical forms so that their use may become *habitual*.

My book is on the desk.

A little kitten ran up a tree.

The leaves of the maple are red.

Here are three groups of words. Each group expresses a thought. What is the first thought about? The second group tells us about what? the third?

When a group of words expresses a thought, we call it a **sentence**. What do you notice at the end of

each sentence? We will call such a mark a **period**. Are all the letters in each group of one kind? Where do you see large or **capital letters**?

Would you know the whole thought in my mind if the groups of words read as follows :

My book is
A little kitten
The leaves of

Why wouldn't you know what was in my mind if I wrote just those few words of each sentence? A sentence must express a *complete* or whole thought. These last groups of words do not express whole thoughts, so they are not sentences.

What else do you notice about them that is different from the first groups of words? Let us see what we have learned from studying these groups of words.

1. A group of words which expresses a complete thought is called a sentence.
2. Every new sentence must begin with a capital letter.
3. Every correctly written sentence must have a mark of some kind at the end.

SOMETHING TO DO

Here are a few things for you to *think* about.

Your breakfast	A squirrel
A picture book	The snow

After you have thought carefully, write a short sentence or two about each thing. Be careful to have your sentences express *complete* thoughts; begin with capitals and have *periods* at the ends. Here is an example of what you might choose to write about:

BEDTIME

I go to bed soon after supper.

My bed is near the window.

I can see a bright star in the sky.

Notice how these sentences look on the paper and try to have yours arranged in the same way.

Words You May Need to Use

early	kitchen	colored	frisky
morning	dining-room	many	bushy
hurry	bright	scampers	coast
covers	drifts	paths	snow-man

REVIEW DRILL

Write short sentences using each word in the above columns. Remember about the *capital letters* and the *periods*.

LESSON 5

DISTINGUISHING COMPLETE AND INCOMPLETE SENTENCES

Study the following groups of words. Some of them form sentences and some do not. What is a sentence? Read the groups *aloud*, slowly, when you are where it will not disturb those around you. Ask yourself of each group: Does it tell me something? Does it make sense, as we say? If it does not do so, it is not a sentence. Why? There are no periods after any of the groups. When you have read them aloud and are very sure you know which are complete

sentences and which are not, you may write them on a piece of paper in two columns, being sure to put a **period** at the end of each sentence. Arrange your paper in this way.

SENTENCES

September has come.

NOT SENTENCES

In the month of September

1. Many leaves are falling 2. The wind in the trees
3. The birds are flying south 4. Large flocks of swallows
5. Many of the summer flowers 6. This is the season of autumn
7. The lamps are lighted earlier
8. In the autumn of the year 9. September, October, and November
10. Autumn has three months 11. Each month has a holiday
12. Labor Day comes in September
13. The twelfth of October 14. Columbus was a discoverer
15. He discovered our country 16. The name of Columbia
17. Thanksgiving Day comes in November
18. The story of the Pilgrims 19. In the town of Plymouth
20. The moon in September 21. We call it the Harvest Moon
22. In the October nights 23. In October comes the Hunters' Moon
24. The chilly nights 25. Jack Frost touches the leaves
26. Come home 27. The cold winter days
28. After the game 29. Take your time
30. Sir Galahad saw the Holy Grail 31. The sun set
32. The sunset 33. The boy's cry
34. The boys cry 35. The end of the play
36. The play ends 37. John hoes
38. Two hoes 39. Toward night
40. The band played

NOTE TO TEACHERS.—Except in a few cases it will not be necessary to state the Aim in connection with each subsequent lesson. At first, when the class is beginning the big subject of English Composition, it helps both teacher and pupils. It is presupposed, however, that the teacher has a well-understood, definite aim in teaching each new lesson, even if the *statement* of the aim is omitted.

LESSON 6

THOUGHTS EXPRESSED IN POEMS

AUTUMN FIRES

In other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail !

Pleasant summer over
And all the summer flowers,
The red fire blazes,
The gray smoke towers.

Sing a song of seasons !
Something bright in all !
Flowers in the summer,
Fires in the fall.

ROBERT LOUIS STEVENSON

The thoughts about "Autumn Fires" are expressed in the form of a **poem**. Notice how the lines are arranged. There are four lines, then a space, then four more lines and another space. These groups are called **stanzas** of poetry. Sometimes they contain only two lines, but there may be almost any number of lines. Most thoughts expressed as we ordinarily speak and not arranged in regular lines with spaces between groups such as you see above, are called **prose**. When you wrote the sentences about the squirrel, you wrote in prose. Most of the lessons in your reading book are in prose. Look it through and see if you can find any **poems**.

Let us study the poem a bit. There are certain words you will need to know the meaning of:

vale *towers* *trail*

Sometimes you can think out what the words mean. If you cannot tell by thinking about them, ask your teacher to help you with the meanings.

The writer is talking about what season? Find another word for the same season. Is there more than one bonfire? What made the summer bright and pleasant? Where are the flowers now? What pretty, bright things make autumn pleasant?

Notice, now, the beginning of each line of the poem. With what kind of letter does each line begin? What marks do you see at the ends of the lines? Look hard at the first stanza. Close your eyes and see if you can picture the four lines with the marks that follow them. Do the same with each stanza.

SOMETHING TO DO

1

Study the poem until you can write it *from memory*, with the lines one under the other and the proper marks at the ends of the lines.

2

Read the poem *aloud* many times. This will help you learn it and you will soon like the sound of the words arranged as they are.

3

Look in magazines or in newspapers and find poems. Notice how they are arranged. Bring in the one you like

best and ask your teacher to let you read it to the class. Practice reading it *aloud* so that you will get the accent in the right place.

LESSON 7

DETERMINING WHERE THE SENTENCE ENDS

In the following selection there are many interesting thoughts. They are not written as sentences should be, because you are to read them and decide where you think the capitals and periods ought to come. Be sure to have a reason for your choice. Try reading the selection aloud, stopping at the end of each *complete* thought. Remember, too, that good thinking before trying to write this story in correct form

will enable you to do it with very few mistakes.



LIGHTS IN COLONIAL DAYS

Our ancestors did not use gas or electricity to light their homes, the poorer people had only the light from the fire-place. Some of them burned a dry pine, knot neither of these lights was steady enough to

work by they could not use them in all parts of their houses.

The richer people used candles you have all seen the candles in churches, or on Christmas trees they give

a soft steady light it is safe to carry them about in candlesticks?

In the olden times candles were made of several kinds of materials. One kind was made of bayberry wax the bayberries grew on low bushes all along the sea shore and along the sandy hills in the fall the bushes were thickly covered with small gray-white berries these were picked and kept until a convenient time.

When several bushels of bayberries were collected the candle-dipping began a great kettle was partly filled with water several quarts of bayberries were poured into the kettle it was set over the fire to come to a slow boil the wax in the berries melted and rose to the top of the water a spicy odor came from the kettle it was most pleasant to smell all day and all night the bayberries simmered then the kettle was lifted from the fire and its contents left to cool a cake of greenish wax formed on top of the water in the kettle.

The cake of wax was next put into a smaller kettle to heat over the fire it melted and was strained through a thin cloth this was to take out any seeds, leaves or dirt from the bayberries some candle-wicking was cut into short lengths these were tied on a stick a few inches from each other there were about a dozen on each stick.

Now the candle dipping began the wicks were dipped into the hot wax a thin coating of green bayberry wax hardened on them they were dipped into the hot wax again the coat of wax grew thicker again and again they were dipped now they began to look like green candles at last they were large enough the little loop in the wick held each candle on the stick carefully they were slipped off they were laid away in boxes to grow hard and firm.

Many dozens of the bayberry candles were made they were kept where no mice could nibble them when company came the pretty green candles were placed in the fine brass candlesticks each room had several candles to give light

at one time, the bayberry candles were always burned when the minister came to tea they gave a nice spicy smell when they were blown out.

Sometimes a candle did not burn evenly the wax ran down the side into the tray of the candle-stick, the candle-wick was trimmed with a pair of snuffers, these looked like a pair of scissors, some snuffers had a cone-shaped tin to put over the flame this stopped the uneven burning of the wick.

SOMETHING TO DO

Draw a picture of the kettle with the row of candles hanging above it. Show the flames rising from the burning



KETTLE AND CANDLES

logs. Color the kettle black; the flames orange and yellow; the logs brown with black touches; and the candles dull green. Draw a tiny candle-stick with lighted candle.

Trim each drawing to a suitable oblong; paste these pictures on a page of your story; and it will make your paper a very attractive one.

NOTE TO TEACHERS. — Only by repeated drill can the *sentence* become a real possession of each pupil. The foregoing selection may be used for oral drill or as a written exercise. Different paragraphs written by different groups, properly arranged, illustrated as suggested, and the best paper of each group displayed where all may see it, add an incentive to the work of *sentence-finding*.

LESSON 8

DIFFERENT KINDS OF SENTENCES

Read the following sentences :

1. Mary was late for her class.
2. Why was she late?
3. She stopped to do an errand for her mother.
4. Is that why she was late?
5. She must start earlier in the morning.
6. Did her mother know she was late?

How does each sentence begin? What do you notice about the second one? What does it do? What does the fourth sentence do?

The first sentence tells you a fact. It tells you that Mary was late. You have learned to place a period after that kind of sentence. But the second sentence does not *tell* you a fact. It asks you a question, does it not? So does the fourth sentence. What about

the sixth? So instead of a period we use a **question mark** at the end of a sentence that asks us a question.

There is an interesting thing about every sentence which tells us something. It can always be changed into one that asks a question. And the question sentence can always be changed into one which tells us something. Let us try to do this. Take the first sentence:

Mary was late for her class.

As it is now written it *tells* us a fact and needs a *period* at the end. By turning the thought about in our minds we can express it in the form of a question like this:

Was Mary late for her class?

You will notice that none of the words in the sentence have been changed. Also that this sentence has a **question mark** at the end. Sometimes a word or two in the sentence will have to be changed. If you try to turn the third sentence into a question, it will not "make sense" unless you do change some of the words. But the meaning of the sentence is not changed.

She stopped to do an errand for her mother.

Did she stop to do an errand for her mother?

What word has been added? Which word has been changed? How was it changed? Is the sense of the sentence changed?

WHAT WE HAVE LEARNED

A sentence which tells us something is called a **statement**. It needs a period at the end of it.

A sentence which asks us something is called a question. It needs a question mark at the end of it.

LESSON 9

REVIEW EXERCISES

1

Write three statements about going to the circus.

Change your three sentences into questions.

Ask three questions about your supper.

Answer the questions you just asked.

Ask four questions about Christmas.

Write four statements about your summer vacation.

2

Copy these sentences and place the right mark at the end of each :

The Eskimos live in the cold belt Did you ever see an Eskimo They do not travel to warm countries

A white man once brought a few Eskimo people to our land Did they like our climate It made them sick and miserable Do you know why All of them died except one young boy The next party of white explorers took him to his home



ESKIMOS

LESSON 10

THE RIGHT WORD IN THE RIGHT PLACE



BEARS IN CAGE

Here is a picture of a white bear. This time it is not a picture drawn by an artist. This picture is a *photograph* taken by a man with a camera. You have all seen a camera, have you not? Perhaps you have taken pictures with one yourself.

Study the picture. Notice the bars of the den. See the rough, rocky hillside back of the bear. Just in front of him is a dark pool of water. He is going to take a swim. All bears like the water, but white or polar bears almost live in it.

Instead of answering questions about the picture

as you did in the last lesson, you will be given several columns of words. In the story which follows, you will try to put just the right word in the blank left for it. Look the words over carefully. Try different ones until you feel sure that you have just the one needed. Also place the *right mark* at the end of each sentence.

Word List

polar	thick	<u>raw</u>	float
feel	northern	forth	<u>kind</u>
cage	cool	pool	enjoy
swimming	bears	rested	ice

THE POLAR BEAR

Sometimes men bring — bears here to keep in a park. Did you ever see one? How do you think such a bear would —? His — fur coat is for the cold climate of the North. Does he need it here? Cakes of — are placed in his —. Sometimes the — have a swimming — in their —. The cakes of ice — in this and — the water. Do you think the bears — this?

What do they eat when in their — homes? You can see some — bears in a park. The keeper feeds them on — fish. They pace back and —. Once I saw one — in the pool. He — his fore paws on the — ice. Is it really kind to keep bears in cages?

LESSON 11

KINDS OF SENTENCES (continued)

You have learned about sentences that tell something and sentences that ask questions. But when

we speak we do not always tell something or ask a question. Sometimes we are surprised, or frightened, or glad, or sorry. We speak quickly and express our feelings in short sentences or perhaps by only a few words. Study the following sentences and see if you can tell the feeling that was in the speaker's thought :

See that bird!

Alas! I have spilled the milk!

Here is little Robert!

Hurrah for the snow!

Hurry, or you will be late!

Oh dear! oh dear! oh dear!

A Christmas tree! A Christmas tree!

Every sentence expressing strong feelings is called an exclamation. It must have an exclamation mark (!) at the end. Sometimes there is an exclamation mark after the first word and another such mark at the close of the sentence to express great feeling.


Look! that house is on fire!

If a word or a group of words expresses the feeling, place the exclamation mark *after* those words and end the sentence with a period or a question mark.

Dear me! it is almost bedtime.

Hark! was that the wind?

For goodness' sake! where are you going?


A list of words will follow these directions. Use the words in sentences to express strong feelings. Be sure to begin each sentence with a *capital* and put

the exclamation mark just where you wish it to be to express the feeling. Have some sentences written like those in the second group given above.

Hello	Hark	Stop	Dear me
Oh	Run	Alas	Ah
Too bad	Hurrah	Hurry	There

SOMETHING TO PRACTICE

When you read a statement aloud, you simply drop your voice at the period. The same statement, spoken with *much feeling*, becomes an exclamation. Read the sentences in the little story which follows, until you are sure you can show by the tones of your voice just which are the exclamations.

TOM'S ADVENTURE

The road through the woods was very lonely. How dark it was growing! Tom trudged on, whistling to keep up his courage. What was that? A bat had zigzagged across the path. "Oh dear!" thought Tom, "I can never reach Grandfather's before dark."

Just then he heard a queer rustling noise. It might be a snake! But, no, it made more noise than a snake would have made. Tom's courage began to ebb rapidly. He took to his heels. How he ran! Along the road, past the big beech-tree, out into an open strip along the mill-pond, raced the frightened lad. His knees grew weak! He dared not stop!

Just as he reached the end of his strength and knew he must sink down because he could not go further, he glanced over his shoulder. What do you think he saw? Old Ranger, the farm-dog, trotting along with his tongue hanging out!

How foolish Tom felt! He had run away from Ranger! When the dog came up to Tom he looked at his master as if to say, "Why in the world did you run away so fast? I was only hunting a rabbit in the bushes. I wasn't a snake!"

And Tom patted Ranger's head and said, "You gave me a good scare that time, old fellow! Come on! It will be pitch dark before we get to Grandfather's!"

SOMETHING TO NOTICE >

Watch your own speech for a few days. Notice how often you exclaim or express strong feeling about things. Listen to those about you and make a list of the different exclamations you have heard people use. You will be surprised at the many different ones you will hear. You can easily have a list of twenty-five before a week has passed.

NOTE TO TEACHERS. — This is an excellent opportunity to get in the word "in season" as to choice of expressions. If there is any one habit that needs eliminating in ordinary conversation, it is the excessive use of expletives.

LESSON 12

KINDS OF SENTENCES (concluded)

How many kinds of sentences have we already studied? Name each of the following sentences:

Vacation is coming soon.

When does your vacation come?

Such a long vacation as it will be!

There is just one more kind that we shall need to know about. You have heard mother use it many times. What do the following sentences tell you?

Close the window.

Please bring me a drink.

Ask the policeman in the park.

Set the table, Mary.

Hang up your coat and hat, James.

When mother or teacher or any other person requests you to do something, she really gives you a command, does she not?

A sentence which tells you to do something is a command. It should be followed by a period. Many times a command is spoken in a quick, excited way. It then becomes an exclamation and requires an exclamation mark.

Tell what each of these sentences expresses :

Run for the policeman !

Bring me a blotter.

Bring me a blotter !

WRITTEN EXERCISE

Here are some words which seem to suggest commands as you read them. Write them in sentences of command.

open

hear

run

erase

eat

write

ask

pass

bring

go

lift

pay

WRITTEN EXERCISE

Tell what kind of sentence each one is ; also place the proper mark after each.

The night came on bitterly cold The hunters returned early to the camp How good it was to feel the warmth of the fire But was there wood enough chopped for the night The pile did not look very big

" You chop while I draw some water "

" All right, Ben," said Lewis.

The spring-hole was frozen over Ben broke a hole with his axe Ah but the water was black under the ice Be careful, Ben If you should slip while dipping up a pail of water, you would get a cold bath

Lewis's axe was ringing in the still, cold air Hark was that a fox's bark It sounded just back of the hill Both men listened Could they have been mistaken Nothing more was heard

" Get the trap, Ben "

" Where shall we set it, Lewis "

" Down by the dead tree near the brook "

" Hurry or it will be too dark to see, Ben "

So quickly did they work that the trap was set and baited before night fell

The cabin was made snug and supper eaten The frost glistened on the window-panes What beautiful pictures it made Ferns, ships, queer spider-web patterns, and long sword-shaped lines appeared The logs in the fireplace burned and snapped At last they gave out only a dull glow The hunters went to bed Rolled in their warm blankets they slept soundly through the dark hours of that cold winter night.

LESSON 13

STUDY OF A POEM

Aims — To continue the idea of " word pictures " suggested by poems.

To note the arrangement of lines, the use of rhyming words, and the simplest forms of contractions.

To review the kinds of sentences as presented in a poem.

A WINTER NIGHT

Blow, wind, blow !
 Drift the flying snow !
 Send it twirling, twirling, overhead
 There's a bedroom in a tree
 Where, snug as snug can be,
 The squirrel nests in his cozy bed.

Shriek, wind, shriek !
 Make the branches creak !
 Battle with the boughs till break o' day
 In a snow-cave, warm and tight,
 Through the icy winter night,
 * The rabbit sleeps the peaceful hours away.

Call, wind, call,
 In entry and in hall,
 Straight from off the mountain white and wild !
 Soft purrs the pussy-cat
 On her little fluffy mat,
 And beside her nestles close her furry child.

Scold, wind, scold,
 So bitter and so bold !
 Shake the windows with your tap, tap, tap
 With half-shut, dreamy eyes
 The drowsy baby lies
 Cradled closely in his mother's lap.

— MARY F. BUTTS

Here is another poem expressing interesting thoughts. To whom is the poet speaking in the first stanza? What three things does he tell it to do? Where is the squirrel? What is he doing? What word tells you that? Have you seen squirrels? What kinds?

What were they doing? How do they spend the winter? What do they eat?

In the second stanza what is the wind told to do? Where does the rabbit stay? How can he be comfortable in such a place? What does he do while the wind howls? Can you make a mind-picture of how the forest and the snowy fields would look on such a night? Can you imagine the howling of the wind and just how the cold would feel?

Is the third stanza about something out-of-doors or indoors? What is the wind told to do this time? Where is he to do this? Have you ever heard him calling in these places? Where has he been just before this time? What little house friend nestles on the mat? How many of these friends does the stanza mention?

How is the wind described in the last stanza? How many different things is he commanded to do? Where does the baby lie? What tells us he is sleepy?

The poet's work is to make you get a *mind-picture* of the things the poem tells about; and the more you think about what he tells you, the clearer the picture will become.

Look again at the poem. Notice that certain words or syllables at the ends of the lines sound alike, or, as we say, **rhyme**. Find a word that ends in a sound like *blow*. Find two other rhyming words in the first stanza. Can you see others? Study the end words in the second stanza. Which ones rhyme? Look for rhymes in the third and fourth stanzas.

In a poem, words or groups of words are sometimes shortened. Look at the word *There's*. How would

we ordinarily say it? Notice how it is written here. Find the expression *o' day*. How would we say it? What letter and word are left out? What do you see in place of these? This little mark is called an **apostrophe**. It is really a comma placed above the line and between letters or words to show us that something has been omitted. The apostrophe is used in both prose and poetry. We shall learn more about its use in another lesson. Notice the use of the apostrophe in the fourth stanza.

Again, study the arrangement of the lines. What do you notice about the position of the first and second, and the third and fourth lines of the first stanza? Shorter lines are often written that way in poems. We call them **indented lines**, or lines that are begun further in on the paper than are the other lines. Find the indented lines in the second stanza; in the third and fourth stanzas.

SOMETHING TO DO

Copy the poem, carefully *indenting* the short lines, just as you see them here. Learn the poem and try writing it again, this time from memory.

REVIEW QUESTIONS

What is a statement? Find two in the poem.

What is a command? How may it be written to express strong feeling? Find eight exclamations in the poem. Into what may a statement be turned? Write the last line of the first stanza. Write the same thought as a question. Turn the last line of the second stanza into a question.

SOMETHING TO TRY

It is great fun to make rhymes. They are not really great poems unless they express unusually beautiful thoughts; but by making some simple rhymes yourself you will more quickly come to notice the rhymes in poetry, and it will help you to read it understandingly.

First make lists of rhyming words, as :

hay	book	boat	hark	bear
say				
day				
play				
may				

Then try little rhymes like this :

I like to play
The livelong day.

The water-lilies float
Around my drifting boat.

Here are some words with which other words that rhyme may be found. Try to find rhyming words and then use them in rhymes.

clear	scatter	fire	dash
save	delay	late	spring
walk	light	cool	able
sow	teach	store	game

PART II

TOOLS IN WRITTEN ENGLISH

LESSON 14

TOOLS IN WRITTEN ENGLISH

Capital Letters

When a carpenter comes to work on your house, he always brings a *tool-kit* with him. In it are all the tools he will need for his work. He knows the special use of each saw, hammer, screw-driver, chisel, or auger. He never forgets how these tools should be used, nor does he use the wrong tool for any part of the work. He has had a long training in the use of tools and has become a skilled workman.

As you study the various lessons in your language book you are learning to know and use the *tools* of your trade — just as the carpenter had to do. If you are to know how to speak and write correct English, you must become familiar with the *tools* you will need for your work. The use of capital letters is one very useful bit of knowledge, and that is the first *tool* we shall consider.

You have already learned that you should always use a capital at the beginning of what? That is one use of your *tool*, capital letters. But they are used in many other places in sentences. Let us see if we can discover what kinds of ideas are expressed by words beginning with capitals. Study these sentences:

1. Did you see John yesterday, Mary?
2. No, but I saw him last Saturday.
3. He said that he was going to Boston next Tuesday.
4. O Bessie! I am twelve years old this June.
5. The John Hancock School is on Maple Street.
6. The Nile is the great river of Egypt.
7. I have studied about the rivers of Africa.
8. Samuel replied, "Oh, no, Miss Smith, I did not break the crayon."
9. On Thursday and on Friday we had a lesson about Columbus.
10. My birthday is the last day of August.

What are *John*, *Mary*, *Miss Smith*, and *Columbus* the names of? What names of days of the week can you find? How many others do you know? Write them in a column beginning each one with a capital letter. Find the names of two months. What month is it now? How many months are there? Write those in a column as you did the names of the days of the week. Of what must you be careful?

Now look at the remaining words which begin with capitals. First you will notice *I* and *O*. These are two very small words, but you never write them in any other way when they are used *alone*. The word *Nile* is the name of a particular river; *Africa* is the word which expresses a particular country; while *John Hancock School* and *Maple Street* are special buildings or streets.

Let us see what we have learned about the use of capital letters.

1. Every new sentence begins with a capital letter; also every new line of a poem.

2. The names of particular persons, places, or objects must begin with capitals.
3. The names of the days of the week and the months of the year always begin with capital letters.
4. The words *I* and *O* are always in capitals.

SOMETHING TO WRITE

EXERCISE 1

Find your list of the days and months.

Use each word in a sentence. Have some sentences of each of the four kinds you have studied. Begin the sentences one inch from the edge of your language paper and write them one under the other. Soon we shall learn of another way to arrange sentences on paper.

EXERCISE 2

Make a heading like the following on your paper :

WORDS BEGINNING WITH CAPITALS

Names	Names	Names	Names
of	of	of	of
Persons	Places	Months	Days of Week

After you have ruled your paper correctly, look over the following story of " Little Pilgrim Children," and write all the words beginning with capitals in a column under the proper heading.

LITTLE PILGRIM CHILDREN

The good ship *Mayflower* had many children on board. How tired they grew as the long voyage continued! At last Plymouth harbor was reached. Captain Standish

and Governor Bradford said it was safe to land and begin to build new homes.

Little Prudence, Endurance, and Rose found much to do. They took care of the babies and helped the busy women. John Alden and several of the other men hunted for dry wood and built roaring fires. Oh, how bitter cold were those short December days! It seemed as if the moaning pines were crying out against the chilling winds.

At last a strong log cabin was built. They called it the "Common House." How good it seemed to have a roof over their heads! Wrestling and Love Brewster were fine strong lads; and they helped roll the stones to build a chimney. All the girls and boys helped gather dry grass or thin pieces of bark to thatch the roof. Elder Brewster gave thanks to God when the cabin was done. Do you wonder they were thankful?

Edward Winslow and Doctor Fuller went hunting for game. They often shot rabbits, squirrels, or even wild turkeys. Priscilla was a fine cook, and many toothsome dishes did she and the other young women prepare. But because of the terrible winter, many Pilgrims fell ill. Myles Standish and others who were well, nursed the sick.

The poor children grew sad and wan because so many of their relatives had been buried on Fort Hill. Wheat was planted over the graves in the earliest days of spring so that the Indians might not count the number of the dead. If Massasoit's braves had known how few of the little band of Pilgrims lived through that winter, it might have made the Indian more bold to attack the white people.

As you have read about the *Mayflower* and Plymouth, did you ever think of the hardships these early settlers endured? Ought you not to reverence them more than ever as you keep the holiday of Thanksgiving in their honor? / You have read the story of that first Thanksgiving and you know that the Pilgrim boys and girls had their

share in the hard work, the sufferings, and later, the joys of the pioneer days in New England.

LESSON 15

CAPITAL LETTERS (continued)

In the last lesson you learned of several ways in which you should use capital letters. What are they? What two letters are never written alone except as capitals?

Study the following sentences and see if you can find another way in which capital letters can be used :

John Isaac Smith is my name.

I sometimes write it *J. I. Smith*.

Lillian has a middle name. It is *Burns*.

She writes her name *Lillian B. Turner*.

Mr. Roosevelt signed many papers *T. R.*

You will notice that whenever you write just the *first* letter of a person's name you use a capital letter. We call such a letter an **initial**. What mark do you see after each initial? You have now learned a new use for capital letters.

An initial is the first letter of a name used in place of the whole name. It should always be a capital letter and should be followed by a period.

WRITTEN EXERCISE 1

Here is a list of names. Write them in a column. Copy the first name just as you see it, but use an initial for the *middle word* of each name. Remember about the periods.

John Philip Smith, Charles James Brown, Henry Wadsworth Longfellow, John Greenleaf Whittier, William Cullen Bryant, Ralph Waldo Emerson, Robert Louis Stevenson, William Makepeace Thackeray, Louisa May Alcott, John Townsend Trowbridge, Helen Hunt Jackson, Elizabeth Hobart Sewell, Myra Louise Foss, Helen Esther Maxwell, Alice Mansfield Hubbard, Felix Edmund Andrews, Marion Hester Ashland, Frances Leicester Starret, Elsie Fernald Grover, Hilda Cook Boody.

WRITTEN EXERCISE 2

Write your own initials; your father's initials; the initials of five of your best friends.

Think of the stores you have been to on errands. Write the name of two store-keepers, using initials for their first names.

Write the initials and last name of your teacher; the principal of your building; the governor of your state; the postmaster of your town or city; and the initials of any other five persons whom you know.

LESSON 16

TOOLS IN ENGLISH (continued)

The Comma

There are several other uses of your first tool *Capital Letters*, but we will save them until you are more familiar with the forms of written English. Meanwhile there is another tool you will need to use quite often, and we will consider some of its more common uses.

THE COMMA IN ADDRESS

Turn back to Lesson 12. Find two sentences in which it seems as if some one were speaking directly to Mary and to James. What mark do you see just before the beginning of each name? Also look at the story of the two hunters in the same lesson. Notice that when Lewis says, "All right, Ben," there is a comma *before* the name. Find other sentences in the same story, which contain commas used before names.

Now study the following sentences:

John, bring me your pencil.

Are you ready, Bessie?

Thank you, Mamie, but I have a book.

Yes, Miss Stanton, I have finished my lesson.

You will see that whenever a person is directly addressed, his name is set apart from the rest of the sentence by a comma; or if the name comes in the middle of a sentence, commas are placed *before* and *after* it.

Sometimes a person's name is not used, but some word which means a being or a person is used. The following sentences will show what is meant, and commas are used in the same way as in the sentences in which names are used.

I cannot tell, chief, how many men were there.

Know, O King, that the enemy have fled.

I tell you, doggie, that was a fine race!

Woodman, spare that tree!

Turn to Lesson 13 and look at the first line in each stanza of the poem. To whom is the command

addressed in the first stanza? in the second? Notice the commas placed *before* and *after* the thing addressed.

When you use the words *Yes* and *No* you are always speaking to someone, so you are really addressing them. You mean *Yes, Bessie* or *No, Mother*, when you only say aloud the words *Yes* or *No* in speaking to them. So whenever you use these two little words *Yes* or *No* you must use a comma after them.

Here are some sentences illustrating their use :

Did you mend my dress, Mother?

Yes, and it took me a long time, dear.

Did you get me the scissors, John?

No, but I will do so at once.

SOMETHING TO COPY AND PUNCTUATE

1. I wish May, that you would not jump rope ✓ 2. Miss Samson, will you come with us 3. If you wish to walk Ben you may do so 4. Ah Father, that is the finest colt of the lot ✓ 5. Hold your book in your left hand James 6. I have brought my doll with me Bessie 7. In this box Mother I have six little white chickens 8. Where are you going to put them Herbert ✓ 9. Can't they live in a box in the shed Mother ✓ 10. No Herbert they would not be warm enough. Run away Towser you mustn't scare the little chicks 11. See them scratch and peck the meal Bessie 12. Oh how cunning they are Herbert 13. May I have the big one for my very own 14. Yes Bessie but you must help me care for them 15. All right Herbert I'll be glad to help you

WRITTEN EXERCISE

In the following exercise write the sentences as you are directed. Then look each one over carefully

to see if you have used your capitals, commas, and other punctuation marks at the ends of the sentences as you have learned to use them. Be sure to *directly address* the persons mentioned.

1. Ask John if he closed the door. 2. Tell Mary to bring you a pencil. 3. Tell Father how many examples you had right in school to-day. 4. Say to Mother that you will come right home from school. 5. Ask Marion if you may take her eraser. 6. Tell Jamie to bring his sled to the hill at recess. 7. Call your cat. 8. Explain to Aunt Helen that you didn't mean to tip over her work basket. 9. Tell Mr. Grant that Father hasn't returned from work. 10. Ask your teacher if you may close the window. 11. Say to your Grandmother that you had a perfect paper in spelling. 12. Call your chum and tell him you are going fishing.

LESSON 17

TOOLS IN ENGLISH (continued)

The Comma in a Series

If I should ask you to name over all the kinds of animals you have seen, you would say their names one after the other and pause a moment after each one. When you write such a set of words, each of which is used in the same way in the sentence, you separate them from one another by commas. The commas show you where you must pause when you read your sentence aloud.

Study these sentences and then read them aloud.

1. On my way to school I saw dogs, mules, horses, cats, and birds.
2. At recess we talk, run, and jump.
3. This morning Mother bought bread, potatoes, flour, and apples.
4. We used red, green, yellow, and blue in our painting lesson to-day.

SOMETHING TO WRITE

Answer these questions, being careful to use complete sentences and to separate the words in the series by commas.

1. What colors have you seen in the sky at sunset?
2. What can you buy at the Ten Cent Store?
3. Which of your classmates received a perfect mark in arithmetic yesterday?
4. How many different things can you do in the summer time?
5. What three words rhyme with *ate*?
6. What four things did you do before you came to school this morning?

SOMETHING TO CORRECT

Put in the commas of address and those needed in the series. Also put marks at the ends of the sentences.

1. When does spring really begin Mother
2. The almanac tells us on the twenty-first of March Jamie
3. That means the return of our robins bluebirds song sparrows and other feathered friends
4. Running swiftly jumping nimbly from one rock to another the chamois came down the mountain
5. Flocks of geese passed over us on their way northward pastures showed a ribbon of green along the brooks and budding trees proclaimed that a New Eng-

land spring had arrived 6. In Richard's pockets his mother found a few nails a ^{white-string} two horse-chestnuts fourteen marbles an ^{apple} 7. No Rover you cannot go to church with us 8. Where is Tom and why did you not go with him Evelyn 9. Salt sea air screaming gulls hazy sky and long stretches of marsh grass proclaimed that we should soon catch a glimpse of the ocean 10. Yes indeed Ralph may put on his bathing suit and go with you to the beach Ian

LESSON 18

A PICTURE AND A POEM

Do you recall the story of the "Little Pilgrim Children" in Lesson 14? In your history lessons you have learned about the little band of brave men, women, and children who came to Plymouth, Massachusetts.

They were not only brave in bearing the sufferings and dangers of the long ocean voyage, but they bore the longing and homesickness for their old homes in England without turning back. When the Captain of the *Mayflower* offered them a free passage homeward, the first spring after the terrible winter of sickness and suffering, not one person accepted it.

And why did they endure all these hardships? Because they were bound to live as they thought right. It was hard to leave home and friends; harder to start life in a strange country where the people all spoke the Dutch language; and then at last of all to leave even that refuge and go away to a country



PLYMOUTH ROCK

so far that many could never hope to come back to familiar scenes again.

Well may we, who come after them, honor them; sing of their great deeds; and preserve every possible heirloom which they left behind! And so Plymouth, Massachusetts, holds many a sacred memory to all loyal Americans.

There in Pilgrim Hall, a fine collection of the furniture, quaint dishes, paintings of historical scenes, ancient weapons, and many other interesting things actually used by the Pilgrims, bring the life of early Plymouth very clearly to our minds.

But down by the seaside is a canopy of stone, built over a very ordinary, large boulder. Why is it so carefully protected? Only a rough, gray stone—but dear to the hearts of us all. Dear, because it represents the very doorstep of our nation.

When a great city in the far West held a World's Fair a few years ago, a request came to Massachusetts to allow Plymouth Rock to be taken up and carried to the Fair so that all the people at the Fair might see it. They urged that only Eastern people could see many of the scenes of our early history—but if Plymouth Rock were right there at the Fair, thousands of eager, loving eyes could behold it.

After careful consideration word was sent back that while it would be pleasant to think of the many Western people looking at Plymouth Rock at the great Fair, yet it would not be right to risk having anything injure such a wonderful relic of bygone days. So the Western people must be content with

fine photographs of it, and the hope of one day coming themselves to see it.

The stone canopy and iron grating protect the Rock from persons who would chip off little pieces to keep as souvenirs. There are archways on four sides so that you can pass right through and over the Rock itself. A guard will answer any questions you may like to ask.

Study the picture. Notice the long wharf and the steamer at the end. Every day in summer steamers go from Boston to Plymouth and take hundreds of visitors to the town. What is just outside the canopy of rock? Notice the woman in the white dress. Measure her height on your ruler or pencil. Then see how that length compares with the height of the canopy. If you think of the woman's height as about five feet, you can make a fair estimate of the height of the canopy.

Perhaps you have been to Plymouth and have seen the Rock. If you haven't, you will surely wish to go there. The verses of the poem which follow are well known, but now they will mean more to you because you have thought about the Pilgrims, Plymouth Rock, and the love of freedom and right that led those people to our land.

THE LANDING OF THE PILGRIMS

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed ;

The heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Amidst the storm they sang,
And the stars heard and the sea ;
And the sounding aisles of the dim woods rang
To the anthem of the free !

What sought they thus afar? —
Bright jewels of the mine?
The wealth of seas, the spoils of war? —
They sought a faith's pure shrine !

Ay, call it holy ground,
The soil where first they trod ;
They have left unstained what there they found —
Freedom to worship God.

— FELICIA HEMANS.



SOMETHING TO DO

Study the poem. Find out what *exiles*, *moored*, *aisles*, *anthems*, and *shrine* mean. What is meant by the *wealth of seas* and *spoils of war*? What does the writer say the Pilgrims left us?

Learn the poem. Try drawing a picture of Plymouth Rock. Notice that there is a seam in it and that one end is larger than the other. Print *1620* on it. Look for pictures of Pilgrims and interesting post cards of the things you would see in Plymouth. Paste the pictures or cards neatly on sheets of gray mounting paper. Tie them into a booklet with the poem neatly written from *memory* on a separate sheet. For a cover make a neat margin on the gray paper, print a title, and mount the picture of the Rock. In very *small* letters, print your own name at the bottom of the cover so that it balances well with the title.

NOTE TO TEACHERS. — Oral reproduction of the facts given about Plymouth Rock, or word pictures of the thought inspired by the poem, will furnish profitable material for a second lesson on this same topic.

If desired at this stage of the work, a written reproduction might be possible. A few suggestive questions or topics should be given to guide the children in setting down their material in an orderly fashion.

LESSON 19

TOOLS IN ENGLISH

Abbreviations and Dates

Many times it is convenient not to have to write the whole of a word out. You recall making a list of the names of the days of the week, do you not? Here they are again, this time with a shortened form of the word after each one.

Sunday	Sun.	Thursday	Thurs.
Monday	Mon.	Friday	Fri.
Tuesday	Tues.	Saturday	Sat.
Wednesday	Wed.		

What do you notice at the end of each of the shortened forms? The shorter words are made of which letters of the longer ones?

A shortened form of a word is called an abbreviation. Place a period after every abbreviation.

Now look at the abbreviations for the names of the months:

January	Jan.	September	Sept.
February	Feb.	October	Oct.
March	Mar.	November	Nov.
April	Apr.	December	Dec.
August	Aug.		

Why do you suppose *May*, *June*, and *July* are not abbreviated?

Suppose you wished to write the date at the heading of a letter. You could write it like this: *October 23, 1912*, or you could abbreviate it and write it, *Oct. 23, 1912*. What do you see after the day of the month and before the year, in each date? Why do you think there should be a comma placed after the day of the month?

Study these sentences, and notice carefully the abbreviations and the punctuation:

My birthday comes Mar. 5, 1917.

We began school Oct. 1, 1913.

July 4, 1776, is a famous date in history.

What happened Feb. 22, 1732?

Do you know why Apr. 19, 1775, is an important date?

Your letter was dated Jan. 4, 1919.

On Dec. 25 we celebrate Christmas.

SOMETHING TO LEARN

Thirty days hath September,
April, June, and November.
All the rest have thirty-one,
Except the second month alone;
To which we twenty-eight assign,
Till leap-year makes it twenty-nine.

Write the above rhyme from memory, being careful of all capitals and punctuation marks.

LESSON 20

REVIEW QUESTIONS

With what should each abbreviation begin? What mark must be placed after it? How many marks must you use in writing a date, if you use an abbreviation for the name of the month? What mark always comes between the day of the month and the year? Which months are not written as abbreviations? Why? Which letters of a word are often used as an abbreviation? Give three examples of such abbreviations. When a person's name is abbreviated and the first letter only is used as the abbreviation, what is it called? Abbreviate this sentence: *John Oliver Smith was born August 15, 1900.* Write your own initials. State when you were born.

SOMETHING TO PUNCTUATE

When we put into use the proper marks, capitals, and other forms we have studied, we call it *punctuating*.

our written English. In the sentences that follow, put in all the marks you need to make them appear in correct form. In writing them you may *abbreviate* words wherever possible.

Mary Louise Brown was born April 25 1890

John is this date written correctly

No Miss Smith it has no comma before the year

December 25 1917 will come on Tuesday

Have you heard the whistle Bessie

Yes Jack and it sounded for "No School"

On October 11 1492 Columbus was eagerly watching for signs of land

Wesley Huntington Morrill is the name of one of my schoolmates

On what day will our picnic come Miss Saunders

The Pilgrims landed at Plymouth on December 21 1620

LESSON 21

TOOLS IN ENGLISH

Abbreviations (continued)

In our last lesson we considered the abbreviations used in writing dates. In everyday English many others are in use. You see on many envelopes the name of the states abbreviated, — for example:

Massachusetts	Mass.
Connecticut	Conn.
New Hampshire	N. H.
Georgia	Ga.
Vermont	Vt.
Pennsylvania	Pa. or Penn.

Which letters of the word are used to form the abbreviations of the first two names of states? How do the last three abbreviations differ from the first two in the way they are formed? In what two ways may abbreviations be formed? What mark *always* follows them?

Looking at an envelope addressed to your father, you will discover an abbreviation placed just before his first name or his initials. Suppose his name to be *Henry Langmead Johnson*. It would appear on the envelope in one of the following ways:

Mr. Henry L. Johnson.

Mr. H. L. Johnson.

The word *Mister* is a title of respect, and the abbreviation for it is *Mr.* If the letter had come to your mother, the title would have been *Mistress*, and the abbreviation for that is *Mrs.*

Study the abbreviated forms of these titles:

Mister	Mr.	Governor	Gov.
Mistress	Mrs.	President	Pres.
Junior	Jr.	General	Gen.
Senior	Sr.	Major	Maj.
Lieutenant	Lieut.	Colonel	Col.
Captain	Capt.	Superintendent	Supt.
Company	Co.	Principal	Prin.

You will notice that some are formed in one way, and others in the second way, but that all are followed by a period.

WRITTEN EXERCISE

Write these names, abbreviating the titles and using initials for given names whenever possible:

Principal Alonzo Philip Murray; Mister John Houston Gregory; General Ulysses Simpson Grant; Major Charles Frederick Brainard; Mistress Walter Stetson Morey; President John Quincy Adams; Lieutenant Harold Briggs Emery; Myron Bradford, Senior; Emmons Fairbanks, Junior; Doctor Frank Percy Harvey; Mister Richard Harding Davis; Captain Herbert Fernald Moulton.

SOMETHING TO PUNCTUATE

Whenever you use the name of a city or place, with the name of the state following it, you place a comma between the two words. For example:

Exeter, New Hampshire.

Boston, Mass.

Augusta, Ga.

Remember this direction when you punctuate the sentences in the next exercise.

1. Harry F. Garland was born July 12 1903 in Manchester, N H 2. While he was a mere baby his parents moved to Springfield Mass 3. In Savannah Ga are beautiful old-fashioned gardens 4. I visited one which belonged to Mrs. Spencer, J Lee 5. In it I saw holly-hocks roses pinks and lilies 6. They reminded me of Grandmother's garden in Fairfield Conn 7. My vacations were almost always spent there or with Aunt Harriet in Brookline Mass 8. A man named Maj Higginson spent one summer with Grandmother 9. He told most interesting stories of the years when his regiment was stationed in the mountains near Denver Col 10. The Indians were fighting away from their reservations and Maj Higginson had some exciting adventures 11. Wolves bears wildcats snakes and other wild creatures made scout duty

a dangerous one 12. Col W F Cody was a noted scout and guide during those early days 13. One day the Indians gathered in a deep ravine 14. All unsuspectingly a little band of pioneers encamped about two miles from the ravine 15. Col Cody and a small detachment of the regular army rode out on the trail from the fort 16. No signs of Indians appeared 17. The pioneers in the little camp made all snug for the night posted sentinels and went to sleep 18. Stealthily the Indians crept up and the dreadful war-whoop sounded 19. The pioneers fought desperately but would have been all killed or captured had not the band of soldiers heard the shots and hastened to the rescue 20. In those days the U S Army, led by men like Col Cody and Kit Carson, saved many a band of plainsmen from death or torture.

LESSON 22

TOOLS IN ENGLISH

REVIEW EXERCISE

PART 1

Be able to tell the reason for each *capital* letter and *punctuation mark* in the following sentences :

1. My aunt lives in Philadelphia, Pa. 2. I visited Independence Hall while there. 3. The Liberty Bell interested me very much. 4. The Delaware River is very wide near its mouth. 5. Great coal barges float down to the wharves. 6. " Mary L. Sargent " was painted on one of the barges. 7. I talked with Capt. James Frye who commanded this barge. 8. He said he was taking the cargo to New London, Conn. 9. It was the month of September and he was on the lookout for storms. 10. My

birthday came on Monday which is September 13. 11. Aunt Fairfield gave me a little compass. 12. I showed it to Capt. Frye and he taught me to tell directions. 13. At night he showed me the North Star, the Great Dipper, and the Little Dipper. 14. Capt. Frye lives at the Camp-ton Arms on South Street. 15. The proprietor is Mr. Houghton and he and Capt. Frye are great friends. 16. Mr. Houghton was once a business agent for Jones, Mac-Neil, and Co., dealers in hotel crockery and china. 17. He visited England, France, Germany, Switzerland, and Italy while in the employ of this firm. 18. He and Capt. Frye were roommates at Phillips Academy, a boarding school for boys, at Andover, Mass.

PART 2

What is an initial? Give a name using two initials. What is the comma of address? Write a sentence using a comma, with a person's name near the beginning of the sentence. Write another sentence placing the name near the end. In what other place in the sentence might the name be used? How is the comma placed when the name is so used? Write a sentence to illustrate this.

Tell what is meant by using commas in a series. Why is it necessary to use commas in that way? Write three sentences showing this use of the comma.

How do you separate the parts of a date? Why must a comma be placed between the day of the month and the year? Write four dates to illustrate this use of the comma.

How do you write the name of the place you live in and the name of the state? What is an abbreviation? Why are they so much used? Write the abbrevia-

tions for three titles; four days of the week; five months; six states. Punctuate these dates:

April 20 1914

Feb 12 1809

Dec 25 1875

Feb 22 1732

Sept 13 1876

Oct 12 1492

LESSON 23

THE APOSTROPHE IN CONTRACTIONS

Thinking over our *tools* in English you will recall that we have talked about the uses of capital letters, commas, and abbreviations. The next *tool* we shall speak of is a bit like the abbreviation, in that it means the shortened form of a word in exactly the same way the abbreviation does.

Turn to Lesson 13 and read the poem again. Do you remember that we spoke of the little mark in the expressions *there's* and *o' day*? What did we call it? This mark ('), the apostrophe, is used to show that something is omitted. Sometimes it is one letter, sometimes several letters, and occasionally whole words.

Can you tell which letter has been left out in these sentences:

John didn't go home.

I haven't any pencil.

You weren't at the party.

I don't see the car.

The more common contractions are these:

n't

for *not*

's

for *is*

've

for *have*

'll

for *will*

're

for *are*

o'

for *of the*

'd

for *would*

In poetry we often see the contraction *'tis* for *it is*.

SOMETHING TO STUDY

Examine the following sentences. Be able to tell what each contraction is and what it means.

EXAMPLE: *I wonder what he's doing.*

The contraction is *he's*. It means *he is*.

1. We've been berrying upon the side of Woodchuck Hill. 2. It's great fun to go berrying. 3. You pick until you're tired, and then you rest under a big tree. 4. Sometimes you'll be surprised to find the berries so thick. 5. They'll rattle into your tin pail and fill it up before you know it. 6. But it's not so easy to fill your pail when the bushes are not so full. 7. But there's nothing like perseverance. 8. Before you know it, it's four o'clock and time to go home. 9. You'll be sorry to be late to supper, so you'd better hurry. 10. Couldn't you walk a little faster? 11. Oh! what's the matter? 12. That's not a snake! It's only a wriggling stick. 13. John doesn't see that he spilled a few of his berries. 14. Let's put some of our berries into his pail when he isn't looking. 15. Oh dear! I've caught my dress on this stone wall. 16. Can't you get it loose, Bessie? 17. Who's that at the front door? 18. It's Aunt Hilda and Cousin Will. 19. Now aren't you glad you came home early? 20. Yes, and we'll give them some fresh berries and milk.

WRITTEN EXERCISE

Give the contractions for these words: *you will, he is, was not, I have, four of the clock, could not, does not, I will, cannot, she is.*

Tell the meaning of *hasn't, he'll, wasn't, I've, doesn't, you'll, shouldn't, we're, it's, that's, o'clock, o' day*.

Answer these questions, using contractions wherever you can :

1. Did Jamie do it? No, he —.
2. Are you going, Fred? No, I —.
3. Do you care to ride in the car? No, I —.
4. Will you do it? Yes, — try, Eleanor.
5. Have they gone? No they — started.
6. What time is it? Almost five —.
7. Where is the cat? — in my chair.
8. Where are the girls? — playing croquet.
9. What is the matter, Hazel? I — know.
10. What are you carrying, boys? We — tell you.

LESSON 24

THE APOSTROPHE IN POSSESSIVES

A contraction shows you one way in which the apostrophe may be used. But often in writing you will find you need to use it in another way. Do you remember the story about Tom and his adventure in Lesson 11? Turn back and see how that title was written. To show you that the adventure belonged to Tom, the writer used the apostrophe and s. It read: *Tom's Adventure*.

In the same story find the word *Ranger* written so as to show that something belonged to Ranger. How was it written? What little mark showed the fact of ownership? What did Ranger possess? Look at the last word in the story. It is *Grandfather's*, isn't

it? The apostrophe shows that something belongs to Grandfather. What do you think it is?

Study these sentences and explain how each possessive word shows ownership. Ex. *John's* shows that John owns the book.

1. John's book is lying on the table.
2. My sister's kitten is black and white.
3. Mr. Hart's cow gives fine creamy milk.
4. I wish you'd look at Rosalind's picture.

In the last sentence how is the apostrophe used in the word *you'd*? What does the apostrophe in *Rosalind's* show?

WRITTEN EXERCISE

1

Use these expressions in sentences, being careful to use the proper marks at the ends. Look back at Lessons 8, 11, and 12 and make your sentences of different kinds, like the forms you studied in those lessons.

1. The kitten's paws.
2. The factory's whistle.
3. Heard the little brook's song.
4. Saw the robin's nest.
5. After the general's order.
6. In the candle's gleam.
7. Far from the girl's house.
8. Broke the cup's handle.
9. Found the girl's hair-ribbon.
10. Lincoln's birthday.
11. The lily's perfume.
12. Up at the hunter's camp.
13. Mr. Johnson's store.

WRITTEN EXERCISE

2

Use these words in sentences to show ownership, being sure the apostrophe is placed correctly :

doll	George	uncle	Ben
girl	teacher	baby	king
elephant	Pauline	doctor	knight
dog	cat	Elsie	Peter
Mr. Thompson	Mrs. Field	Pres. Wilson	mother

NOTE TO TEACHERS. — While becoming familiar with *Tools in English* it is not advisable to burden children with too many new forms. The subject of *Possessives* is given a fuller treatment in another portion of *Vital English*, and unless deemed especially desirable, *Possessive Plurals* should not receive attention at this time.

LESSON 25

SYLLABLES AND THE USE OF THE HYPHEN

Our alphabet is made up of twenty-six letters. When your grandparents were children they had to learn these letters in their exact order before they could learn to read. Sometimes they were even required to say them *backward*!

Here are the entire twenty-six letters :

a b c d e f g h i j k l m n o p q r s t u v w x y z

Five of them are used more often than are the others, and without them the syllables or parts of words could not be formed. These five useful letters are called **vowels**. They are *a, e, i, o, u*.

The remaining nineteen are called **consonants**. Each of them may be used before or after a vowel to form either complete words or syllables of longer ones.

For instance, the following combinations of one consonant and one vowel form separate words; but

the same combinations may be used as syllables of longer words :

at	in	he	or	no
am	it	me	on	to
as	be	of	so	us

Noticing these again as parts of longer words they appear :

<i>at</i> tend	prof <i>it</i>	<i>of</i> fer
<i>am</i> ber	<i>be</i> lieve	<i>or</i> a tor
<i>as</i> ton ish	<i>he</i> ro	<i>on</i> set
<i>in</i> tent	ac <i>me</i>	so no rous

These syllable groups of letters help us in learning to sound words. Each vowel has several different sounds so that using them with certain marks helps us to pronounce them. Just at present if we learn two sounds, a *long* and a *short* one, for each vowel, it will be all we shall need to know until we come to more advanced work in pronunciation.

A vowel with a little mark like this (˘) over it is pronounced just as you say it in the alphabet. Ex. *ā ē ī ō ū*. An *a* with that mark over it we call a "long *a*" and each vowel is called "long" if it is so marked. But when you see a little curved mark like this (ˆ) over the vowels they have a shortened or flat sound not like the other pronunciation. They then sound as follows :

ă like ă in băt
 ǣ like ǣ in pět
 ĭ like ĭ in sīt
 ǫ like ǫ in nőt
 ŭ like ŭ in hŭt

With these marks in mind try to pronounce the words in the list which you see below. The mark (') is an accent mark and means that you must give that syllable a stronger sound than you do the other syllables of the word.

lāt' est

nāt' u ral

prō' noun

il lūs' trate

ěl' e gant

fe rō' cious

frīg' id

e quā' tor

ŭn' cle

ū' ni corn

frāg' ments

mōn' u ments

You have probably wondered why the words in these last columns were divided into so many little parts. Each part is a **syllable** and each one contains at least *one vowel*. If you pronounce any long word slowly you will naturally stop between syllables. Try it with this word: *in com pe tent*.

In writing sentences you often come to the end of a line and you have room for part of a long word but not all of it. You can write a part of the word, then use a little mark called a hyphen (-) to show that the word was not complete, and then place the remainder of the word on the next line. Only be sure that you **never divide a word of one syllable**.

You should not divide such words as *strive*, *wrath*, *throw*, *right*, *would*, and *vines*, because they are words of *one syllable*.

But longer words of several syllables you *can* divide. Ex. *Wash ing ton*. You might have just room for *Wash-* on one line, and *ington* on the other; or *Washing-* might come on the end of the line and *ton* on the new one. In dividing words at the end of a line, **divide the words at the ends of syllables**.

WRITTEN EXERCISE

Copy these words and leave little spaces between the syllables where you could use hyphens if you were writing the word and wished to put part of it on one line and the remainder on another line. Do *not* use the hyphens in your columns.

memory	magazine	contracted
hurrying	saluted	wretched
conversation	different	crowding
foolishly	dictionary	vegetable
wonderful	elevator	belonging
prisoner	commonly	comparison
paragraph	incomplete	instruments

SOMETHING TO TRY

After you have divided the above words into syllables, say the first one slowly to yourself. Decide which syllable you should make stronger than any other and place an accent mark over it. Then see whether the vowel in that syllable is *long* or *short* and mark it.

mēm' o ry
hŭr' ry ing
sa lūt' ed

NOTES TO TEACHERS.—At this stage of the child's experience it is better not to bring in the possible uses of *w* and *y* as vowels. For the same reason obscure vowel sounds and intermediate renderings of the same are left to a later period.

Much drill on separating words into syllables can profitably be given. Also attention must be often directed to the one-syllable forms which are *never* thus divided. Such words as *warmth*, *thin*, *these*, *would*, *drowned*, and *might* are good problems to present to class.

LESSON 26

USE OF HYPHEN (concluded)

Besides using a hyphen when you wish to divide words, you will notice another use as you read stories, and you will need to know how to use the hyphen in that way when you write little paragraphs of your own.

Look at these words and notice where the hyphen comes :

looking-glass	sleepy-head	lily-of-the-valley
fire-engine	ting-a-ling	twenty-five
hard-working	by-and-by	well-known
heart-to-heart	son-in-law	eighty-seven

You will see that the hyphen is used to show connection between separate words when they are to be used as one word. Do you know of any other cases where a hyphen is used ?

REVIEW EXERCISE

1. Write the names of the numbers from twenty to thirty. 2. Use the first three words in the column above in questions. 3. Make statements about *sea-chests*, *spring-time*, *rock-bound*, *arm-chair*. 4. Separate the following words into syllables, placing those of the same number of syllables in a column : *bursting*, *every*, *quotation*, *separate*, *repeated*, *going*, *sentence*, *thunder*, *Indian*, *autumnal*, *September*, *signature*, *grandfather*, *everything*, *chickens*, *machinery*, *around*, *merrily*, *mur-muring*, *abbreviation*, *varieties*, *exquisitely*, *sundial*, *imitation*, *statuary*, *everlastingly*, *misapprehension*, *invisibly*.

2 SYLLABLES	3 SYLLABLES	4 SYLLABLES	5 SYLLABLES

LESSON 27

QUOTATION MARKS

" May I go skating on the lake, Mother? " asked Edna.

" Will your teacher go with you? " inquired her mother.

" No, but Gertrude's big sister is going," replied the child.

" You may go for half an hour," said her mother.

" Oh, goody ! " cried Edna.

" Remember to stay near the other children," cautioned the mother.

" Yes, Mother dear," promised Edna, as she hurried away.

After you have read these sentences carefully see if you can tell

1. How many persons are speaking.
2. The exact words spoken by each one.
3. What marks are placed before and after these exact words.

Look again and find the words which tell you some one has been speaking, viz. : *asked, inquired, replied,*

said, cautioned, promised. Read aloud the *exact* words spoken by Edna in the first sentence. You have repeated or *quoted* her words. In written English, when we wish to show the exact words of another, we use **quotation marks** (" "). This kind of quotation is called a **direct quotation**.

Compare the next four sentences with those at the beginning of this lesson.

1. The teacher said, "Open your books, children."
2. Mary raised her hand and asked, "Is the lesson on page twenty?"
3. "Mary, you did not listen when I gave out the lesson," replied the teacher.
4. She then asked, "Who can tell Mary where the lesson begins?"

Read the exact words spoken by the teacher in the first and third sentences. Notice that the quoted words sometimes come at the beginnings of sentences, and at other times they come at the ends. With what kind of letter does each direct quotation begin?

What little mark sets the quoted words apart from the rest of the sentence in each of the last four sentences? Turn to the first set of sentences in this lesson and find the comma used in the same way. But when the quoted words form a question, or an exclamation in themselves, we use the regular punctuation mark called for by such sentences. An example of this use will be found in the second and fifth sentences. When quotation marks are thus used, they are always placed *outside* the regular punctuation mark, which may be a period, a question mark, or an exclamation point.

Putting together some of the facts we have observed, we learn that

1. A direct quotation shows the exact words of another by the use of quotation marks placed before and after the quoted words.

2. A direct quotation begins with a capital.

3. A direct quotation is set apart from the rest of the sentence by a comma, except where the quotation itself demands such punctuation as a question mark or an exclamation point. The quotation marks always come *outside* such punctuation marks.

SOMETHING TO STUDY

Many poems contain direct quotations. These lines from Longfellow's "Hiawatha" will show you how they appear. Pick out the *direct quotations* and notice also the words that show you who is speaking, viz.: *said, replied, whispered, cried.*

Then the wrinkled old Nokomis
Nursed the little Hiawatha.

Stilled his fretful wail by saying,
"Hush! the Naked Bear will hear thee!"
Lulled him into slumber, saying,
"Ewa — yea! my little owlet!"

At the door on summer evenings
Sat the little Hiawatha;
Heard the whisperings of the pine-trees,
Heard the lapping of the water,
Sounds of music, words of wonder;
"Minne-wawa!" said the pine-trees,
"Mudway-aushka!" said the water.

Saw the rainbow in the heaven,
 In the eastern sky, the rainbow;
 Whispered, "What is that, Nokomis?"
 And the good Nokomis answered:
 "'Tis the heaven of flowers you see there;
 All the wild-flowers of the forest,
 All the lilies of the prairie,
 When on earth they fade and perish,
 Blossom in that heaven above us."
 When he heard the owls at midnight,
 Hooting, laughing in the forest,
 "What is that?" he said, "Nokomis?"
 And the good Nokomis answered:
 "That is but the owl and owlet
 Talking in their native language,
 Talking, scolding at each other."

WRITTEN EXERCISE

Think out sentences using the words in the following list to show that some one is speaking. Then *write* the sentences, being sure that each contains a *direct quotation* and that the capitals and quotation marks are used correctly.

asked	replied	shouted
cried	sang	inquired
<u>said</u>	whispered	promised
thought	howled	squeaked
remarked	screamed	reported
called	announced	answered
stated	declared	pleaded

NOTE TO TEACHER. — Divided quotations are purposely omitted at this time as only the simplest *tools* are included in this section of "Vital English."

LESSON 28

QUOTATION MARKS (continued)

Do you like " Robinson Crusoe " ?

" Little Men " was written by Louisa May Alcott.

Was " The King of the Golden River " read in the sixth grade ?

Did you get Kipling's " Jungle Book " from the library ?

I wrote a composition on " The Pilgrims."

In these sentences you see several names of familiar books. What do you notice before and after each title ? Would you have noticed the title as quickly if there had been no quotation marks inclosing it ? This, then, is a still different use for quotation marks. Study the next three sentences,

The word " moat " is not spelled correctly, Helen.

Did you copy as far as " Many trees," John ?

The " 8 " is wrong, Charles.

1. Quotation marks are used to inclose titles of pictures, books, compositions, or sermons ; and special titles of persons.

2. Quotation marks are placed around single words or phrases quoted from another selection.

SOMETHING TO PUNCTUATE

Place quotation marks where needed. Pay no particular attention to other matters of punctuation, as you are anxious just now to be able to use quotation marks correctly.

1. Are you writing a story, Albert ? asked Jamie. 2. Yes, and it is great fun, replied my chum. 3. It is called

The Voyage of the Mary Anne. 4. Jamie's is about The Beaver. 5. I have read The Boy Hunters, by Mayne Reid. 6. There was a picture in the front of the book called Treed, by Grizzlies. 7. How do you spell adventurous, Albert? 8. Is the paragraph beginning When the boys returned, written correctly? 9. I think the story Coupon Bonds is one of the funniest I ever read. 10. In our hall we acted a play called The House of the Heart. 11. The money we received will be spent for a picture, Washington's Farewell to His Soldiers. 12. Has William finished his arithmetic? asked Philip. 13. No, he is hunting for a mistake in his fourth example, replied Martin. 14. Napoleon the Great was often spoken of as The Little Corporal. 15. General McClellan, in our own country, was a very short man and his soldiers loved to call him Little Mac. 16. Will you erase the word into in your first sentence, Mary? 17. We are learning The First Snowfall, by Lowell. 18. Dr. Chambers preached on Eye Servants last Sunday. 19. The choir sang Awake, my soul. 20. In the Jungle Stories Kipling tells of a place called The Bee Rocks.

LESSON 29

FABLES, LONG AND SHORT

Do you remember ever reading or hearing a story called "The Fox and the Crow"? In it the Fox and the Crow are represented as talking as human beings. Another story in which animals do the same thing is "The Dog in the Manger." Try to tell these stories in good English.

Such stories are called **Fables**. Fables are tales in which animals or forces of nature are supposed to talk like human beings. Usually the fable teaches

a lesson which boys and girls can easily see for themselves if they think about the meaning of the story as they read it.

In France the children read many fables, and the lessons taught by these little tales are often printed at the end of the story in the form of **morals**. Æsop, an ancient Greek slave is supposed to have written hundreds of fables. These have been translated into other languages and are known all over the world. Some of the most familiar ones you have read in your early readers. "The Wind and the Sun," "The Town Mouse and the Country Mouse," "The Dog and His Shadow," and "The Ant and the Grasshopper," are among the more familiar ones which you have probably read.

Here is an Æsop's Fable with which you may not be familiar. Notice the use of quotation marks as you read it.

I

THE HUSBANDMAN AND THE STORK

A Husbandman fixed a net in his field to catch the Cranes that came to feed on his new-sown corn. When he went to see how many Cranes he had taken, a Stork was found in the net.

"Spare me," cried the Stork. "I am no Crane. I have eaten none of your corn. I am a poor innocent Stork, as you may see — the most pious and dutiful of birds."

But the Husbandman cut him short and replied, "All this may be true enough, I dare say; but this I know, that I have caught you with those who were destroying my crops, and you must suffer with the company in which you are taken."

Moral: Ill company proves more than fair protestations.

The above fable is told in the language of Æsop. In our own words we might state the moral in this way: "The innocent often suffer with the guilty." Or, again, "Avoid the appearance of evil."

Here is another longer fable written in the more modern style, but without the moral being stated in words. As you read it notice the quotation marks and see if you can discover the moral of the story. Try to write the moral in a short well-worded sentence.

II

REYNARD FOX AND THE STEEL TRAP

Reynard and his mother lived in a snug burrow on the edge of the woods. There had been three little foxes, but Reynard was the only one left. Farmer Brown's Rover had caught poor Reddy when he first tried to catch mice in the meadow, and Fluffy had been shot by the Farmer himself.

But fall had come and the fine October nights were just right for hunting. One day Reynard said "Mother, I am going over to Farmer Brown's henroost to-night."

"Be sure you keep a sharp lookout for traps," cautioned his mother.

"No fear of my getting caught in one; I have a sharp nose, you remember," Reynard hastened to assure her.

"The sharpest of noses sometimes get nipped in traps," said Mother Fox. "Remember that your nose, your ears, and your fox sense must all agree about any new thing before you can be sure you are safe. You are old enough to keep out of danger, son; but never take foolish chances. Do you know what might happen if you got your toe caught in one of those steel-jawed traps?"

"No, but I'm not afraid of the slyest trap that was ever set," boasted the little fox.

"Well, I have known foxes to have to gnaw their toes right off in order to get free from the terrible trap! Now go along, but *do* be careful," begged she.

Away went Reynard, across the meadow and up the hill. All was still in the farmyard. Rover was nowhere to be seen and Farmer Brown's house was dark and still. The little fox sniffed the air suspiciously.

Thought he, "Mother is much too fussy about being careful. Rover is probably tied up in the barn and Farmer Brown is fast asleep. I guess Mother will be glad enough to see me bring home a nice fat pullet. Now for the hen-house!"

As he drew near, he listened carefully. Not a sound could be heard. He softly squeezed under the corner where a stone had fallen out of the foundation. He could hear the fowls inside the hen-house beginning to move uneasily on their perches.

"What was it Mother said about the three things?" he said. "My ears tell me that Farmer Brown is not stirring; my nose tells me that Rover is nowhere near; but my fox sense tells me that such good luck is too good to be true. Oh, bother the fox sense, anyway! Old Chanticleer will crow in a minute and wake the whole farm-yard with his clatter. I'll risk it!"

But just as he was going to jump up and seize a fine pullet, the jaws of a steel trap closed on his toe! He gave a startled yelp of pain, and the hens cackled and flew wildly about. Before he had time to think what to do, a dark form appeared at his side. It was his mother!

"I followed you for I was afraid of trouble. Quick now! It is a choice of suffering sharp pain for a short time or dying a miserable death when Farmer Brown finds you! Only one toe is caught and I can set you free!" she panted.

Her white teeth flashed as she worked feverishly, while poor Reynard moaned and whimpered in pain. But just as the deep sound of Rover's voice was heard from the barn where he was tied, and Farmer Brown with a gun came up over the hill, two furry forms disappeared into the bushes near the hen-house, — one limping away on three legs!

LESSON 30

REVIEW EXERCISES

1

You have now learned the use of the most necessary *tools* needed in the writing of good English. Name some of the punctuation marks you have learned the use of. In how many ways may commas be used? Name six contractions; five abbreviations; three possessive forms; five vowels. In what ways may the hyphen be used? Why do we use quotation marks? Tell two ways in which they are used. How many uses for capital letters can you recall? What is the rule for writing dates when the name of the month is abbreviated? What is a fable?

2

Punctuate the following sentences, being sure you can give a reason for every mark or capital letter you use:

1. John s mother said come here John and let me brush your coat
2. The hudson river flows through many beautiful regions
3. Have you ever visited niagara

falls nellie 4. A little steamer called maid of the mist takes visitors almost to the foot of the falls 5. On July 4 1776 was signed the declaration of independence 6. Have you read Marvin and his boy hunters Francis 7. The librarian told me it was one of the best read books on the shelves 8. Didnt you see col roosevelt when he visited province-town 9. A monument to the pilgrims was dedicated there 10. Spring comes on mar 21 by the almanac 11. In Newburyport Mass one can catch glimpses of the wide salt marshes 12. Glistening sand white capped waves and long vacation days await the happy children 13. Running playing bathing and living in the open air makes them brown and healthy 14. Gen Grant once said I will fight it out on this line if it takes all summer 15. Havent you studied the battle that was fought Apr 19 1775 16. I wish Josephine that you d remember to erase your margins before handing in your paper 17. My cousins dog caught two rats a woodchuck and a mole last summer 18. Which do you like the better Little Women or Faith Gartneys Girlhood 19. Have you read as far as When the family moved Esther 20. I'll never forget what happened in miss rand s room June 3 1915.

LESSON 31

LETTER WRITING

Something about Letters

This last section of *Tools of English* is one in which you can use almost all the other *tools* you have studied. It has, however, a new lesson in *arrangement* which you must learn before you can write a letter in the correct form.

Have you ever received a letter? From whom did it come? Why didn't the person tell you the facts in the letter instead of writing them? How are letters carried from place to place?

How is the letter inclosed to keep it safe as it travels on its way? What is placed in the upper right-hand corner of this case or **envelope**? Name the different kinds of stamps you have seen.

Before taking up the real study of letter writing, you will be interested to know how letters came to travel as they do now. Savage people like the Indians sent messages which were nothing but rude pictures on pieces of bark or skin. These could be carried by swift runners to the chief or to members of the tribe who were far away.

As men grew more and more civilized, the sending of messages in picture or in writing, and later in printing, became more necessary. So at last the government of each civilized country arranged for the regular carrying of letters to the different parts of the country itself, and later to different countries the world over.

Swift post-riders on horseback, fast mail-coaches, early steam trains, and now the very fastest mail trains have increased the speed at which letters travel to their addresses.

In the early colonial times the persons who received the letter paid the postage on it. It was often a very expensive thing to receive a letter, for the postage, even between places only as far apart as Boston and New York, was as high as twenty-five cents.

When the United States Government undertook

to send the mail, a regular system of postage was established. Stamps costing from one cent to ten cents must be purchased by the *sender* of the letter and placed on the envelope in plain sight, before the letter can start on its journey. This stamp is *cancelled* or marked with ink in such a way that it cannot be used again, in the office where the letter is mailed.

Letters are sorted, placed in sacks, and carried to the railroad station. Mail coaches are attached to certain fast trains and nothing but mail can travel in these cars.

When the letters reach the town or city to which they are addressed, they are again sorted according to the streets they are to go to; and United States postmen carry them to the very houses of the persons to whom they are sent.

SOMETHING TO DO

1. Find out how much an ounce it costs to send a letter from your home to New York City or to Boston.

2. Make a little collection of all the common United States postage stamps. Notice their *colors* and the pictures of *noted men* printed on them.

3. Talk to your postman and find out how many pounds of mail he starts with in his bag; how far he walks each trip in delivering the mail; if he makes more than one trip a day.

4. Find out about different *kinds* of mail: *Postal cards* and why they cost less to send than letters; *papers* and *magazines* and how much it costs per ounce to mail them; *parcel post* packages, how sent

and how many pounds allowed ; also the rules about the size of packages.

LESSON 32

LETTER WRITING (continued)

General Arrangement

Two letters are given in this lesson. Study them and see how the different parts are arranged on the page. Notice also the kinds of things the writers are interested to tell their friends. Would you know which was written by a boy and which by a girl, even if no names were signed ?

1

Meadowbrook Farm
Ashland, N. H.
July 5, 1915

Dear June,

Here I am at Aunt Helen's and so glad to be here, too. We all came up in the automobile. It was a long ride from Waterbury, and part of the way it was very dusty.

Such beautiful things as we saw on the way ! We left home very early in the morning. When we were riding along by a pretty pond, we saw a flock of wild ducks fly down and float about on the water. Their feathers were all green and black and shiny. They made a queer, quacking noise.

We are going to the hayfield to-morrow and watch the men and the mowing machines. I wish you were here with me. We'd have *such* fun !

Do write me all about what you and the other girls are doing, and give Aunt Mary my best love.

Your loving chum,
Elizabeth

2

45 North Street
Pittsburg, Penn.
May 1, 1917

Dear Joe,

It seems a long time since I moved here to Pittsburg. I miss you and the fellows I used to play with. There are lots of new boys here, but they aren't like old chums.

I go to a big central school. We have Manual Training and Shop Work every week. A man teaches us how to make things out of wood. Guess I'll like it when I know a little more about how to use the tools. My regular teacher is Miss Benton. There is a special teacher for Writing and one for Music.

On Saturdays I go down to the iron works and watch the men. Father has a fine job there and earns a lot more than he did in Plainville. A man is going to show me how they "run pigs." That means how they make bars of pig iron. I'll tell you about it next time I write.

Write me what you did in your vacation. Tell Ben I miss him and his dog. Nobody has dogs in the city.

Your old pal,
Tom

SOMETHING TO DO

1

Study the two letters and be able to tell

1. Three things Elizabeth wrote about.
2. Three things Tom wrote about.

3. Where the street, town or city, and date were written.

4. How the words *Dear June* and *Dear Joe* were written and where on the page.

5. Where the words *Your loving chum* and *Your old pal* were written.

2

If you can, bring to the class some real letters you have received. Notice how the writers have arranged the parts of their letters.

LESSON 33

LETTER WRITING (continued)

The Parts of a Letter

Letters are of two general kinds: **Friendly Letters** and **Business Letters**. We are now studying the first kind. Looking at the two letters given in the last lesson, you will see that they have certain definite parts.

The Heading.

This tells us the name of the place from which it is written and the date of writing. It is always placed at the *right-hand* side of the paper. Read the headings of the two letters.

The Salutation.

The salutation gives the name of the person to whom the letter is written, with some polite words showing that the writer knows the person very well. The

salutation is always written on a *separate* line and on the left-hand side of the paper. Find the salutation in Elizabeth's letter ; in Joe's letter.

The Body.

Here we have the main or important part of the letter. The body may be one short paragraph, one long one, or several paragraphs of different lengths. Each one should have a *central thought* which can be picked out as you read it slowly to yourself.

The Conclusion.

Two things are included in this part: the complimentary close—a few words of polite reminder that the writer is fond of the person to whom the letter is sent—and the name or signature of the writer. Find the conclusion of Joe's letter; of Elizabeth's.

SOMETHING TO DO

Pick out the four parts of each of the letters given in Lesson 32.

Study the *body* of each letter and be able to tell how many paragraphs each contains; also the central thought of each. Write these central thoughts in a column, one under the other.

LESSON 34

LETTER WRITING (continued)

The Heading

The arrangement of the parts of a letter on a sheet of letter paper is very important. The heading always

comes on which side? It should be written about two inches down from the top of the paper. If the letter is to be a very short one, the heading should begin even farther down. The street and number come on one line; the city or town and state on the next line; while the date appears on still a third. All three things are not always given but should be written on separate lines if they do appear.

SOMETHING TO WRITE

1. Write the heading for a letter dated last Wednesday at your own home.

2. Arrange these items in the correct form for headings of letters :

Newport, R. I., May 3, 1900, 50 Court St.

November 2, 1902, Boston, Mass., 42 Staniford St.

2 North Ave., 1906, July 5, N. Y., Elmira.

Block Island, R. I., 17 Aug., 1915, Ocean View Hotel.

3. Imagine you are a boy at Phillips Andover Academy, Andover, Mass. Head your letter, using Dec. 17, 1914 as the date.

4. Make believe you have gone to visit a cousin living at The Kearsarge Hotel. The Hotel is in North Conway, N. H., and your visit is made in September, 1917. Date it any day of the month you choose and write the correct heading.

5. Suppose that you are working in a store in some city. Head a letter that would be sent from the store on the fourth of December, 1918.

6. Make up the headings of three letters and write them correctly.

LESSON 35

LETTER WRITING (continued)

The Salutation

This part of the letter should always come at the left-hand side of the paper on the next line below the heading. The first word and those of the person's name always begin with capital letters, but any words between the first one and the name begin with small letters. Here are examples :

Dear Mary,
My dear Mrs. Strong,

The salutation is followed by a comma when you are writing a familiar letter, and in business letters a colon (:)

Gentlemen:
My dear Sir:

SOMETHING TO WRITE

1. Write the heading and salutation of a letter to your teacher. 2. Think of suitable headings for each of these salutations and punctuate them correctly :

(Friendly)

Dear Aunt Myra

My dear Cousin

Dear Mother

(Business)

Dear Sir

Dear Madam

Gentlemen

3. You are visiting your uncle in Elmira, New York. He lives on Union Street and the house is number 42. Write the heading and salutation of

a letter to your father. 4. At Christmas time you are at your cousin's house, which is at 25 Park View Avenue. You write to your teacher telling her how you like the city of Baltimore, Maryland. Write the proper heading and salutation for your letter.

LESSON 36

LETTER WRITING (continued)

The Body of the Letter

The *Body* of the letter is the real *letter* itself. It must be placed well on the paper, and the first line should begin about one inch from the left-hand margin, on the line directly below the salutation. Each paragraph of the body of the letter should be indented exactly as the first line is.

To write an interesting letter you must have some interesting things to write about. You would have no difficulty in *talking* naturally if you met the person to whom you are writing — then why should you not *write* in the same natural way? Think over the things that have happened; the things you have read; anything you want your friend to know about; and then tell it in simple, natural sentences.

Do not ask a lot of meaningless questions. In these busy days people do not take time to answer questions one by one. If you write *Are you well? Did you like the book I sent you? When are you coming to see me? Do you like to go to school?* the chances are you will never receive a direct answer to your ques-

LESSON 37

A REVIEW EXERCISE

1

Imagine you have been to a birthday party of one of your schoolmates. Write a letter to any one you choose, telling how you enjoyed the party, how many were present, the games you played, how pretty the table was, and what the host or hostess received.

2

You have just been given a puppy or some other pet. Write to your grandfather describing the pet, telling how you felt to have it, what it eats, where you keep it when you cannot play with it, and what tricks you hope to teach it to perform.

3

Write a letter to the expressman asking him to call for a large wooden box to go to your aunt who lives in Atlanta, Georgia. Be businesslike in your wording of the letter. Tell the hours between which you desire the box called for and whether you will prepay the expense of sending.

4

You have been making a toy. Perhaps it was a little cart for your small brother, or a set of doll furniture for your sister. Possibly it was a miniature Indian camp out in a corner of your yard. Write

a letter to your Scout Master telling just how you went to work, the materials and tools you used, any trouble you had in forming the various parts, and how pleased the person was, who received the toy.

LESSON 38

LETTER WRITING (continued)

The Conclusion

By the **conclusion** we mean the few words of respect or affection that follow the body of the letter. This expression of esteem is often called the **complimentary close** of the letter. In Lesson 32 you will recall Elizabeth's letter in which she signs herself

*Your loving chum,
Elizabeth*

How does Tom close his letter in the same lesson? Think of other ways of writing conclusions of letters. Then study the following salutation and conclusion of a letter and state what differences in use of capitals you see.

My dearest Cousin,

*Your loving cousin,
Dora*

Whenever you use words showing relationship or degrees of acquaintance in the *salutation* you write them with capital letters. But when you use the same words in the *conclusion* they never are written with

capitals. Only the first word of the conclusion is written with a capital letter.

The place to write the conclusion is on the right-hand side of the line following the close of the body of the letter. It should begin about midway of the line. Your own name, or signature, which is really a part of the conclusion, should appear on a line by itself directly under the expression of esteem. Of course the wording for conclusions of business letters will be much less familiar than for that of friendly ones.

SOMETHING TO DO

1

Copy these conclusions carefully on the right side of the paper and be careful to punctuate and capitalize them correctly:

Friendly Letters

Lovingly yours,
Jennie

Your affectionate son,
Henry

Your loving grandchild,
Laurence

Business Letters

Yours truly,
Franklin Trent

Yours respectfully,
Marion Gould

Very truly yours,
Hamlin Baker

2

Arrange the following facts in correct form for conclusions of letters. Be able to state which would belong to friendly and which to business letters.

1. *John F. Harlowe* closes a letter to his father and signs himself as a *loving son*.

2. *Myrtle Jones* expresses herself as a *cordial friend* when she ends a letter to an old neighbor.

3. *Smith and Faucett* sign a letter to a publishing house with whom they hope to do business. Use the words you think they would choose before affixing their signature.

4. *Nettie Jenkins* has written the minister of her home town for a certificate of good character. Write the conclusion you think she would decide to use.

3

Write the salutation and conclusion for each of the following letters, arranging your forms in a way similar to that at the bottom of page 90 :

1. You yourself write to an uncle or an aunt.
2. Helen Foster writes to James F. Lane, who is the Superintendent of Schools in Helen's home town.
3. Henry Morgan writes to his father.
4. Mrs. Alice M. Reed writes to Mrs. Mary D. Adams, whom she knows as a friend.
5. James Addison writes to the Principal of his school.
6. Your mother writes to you.
7. Your teacher writes to you.
8. The Principal of your school writes to you.
9. You write to your sister.
10. She replies.

LESSON 39

LETTER WRITING

The Envelope

After a letter is neatly written it must be inclosed in a suitable envelope and the address of the person to whom it is written, clearly written on the envelope. The paper must match the envelope in size or style. A square sheet of paper in a long narrow envelope shows lack of care in planning your letter.

Study the address on this model form for an envelope :

Louis S. Thompson
150 Main Street
Dayton, Ohio

Mr. Francis T. Adams
215 Emery Street
Syracuse
New York

The address on an envelope is sometimes called the **superscription**.

Notice the position of the name and address of Mr. Adams. The letter is going to him. In the left-hand corner what do you see? Why do you think it is necessary to place the writer's address in this corner? Where is the stamp usually placed?

What happens if the address on an envelope is not written clearly? How can you prevent any mistake being made by the post-office authorities? Why is it best to write with ink?

More than thirteen million pieces of mail were sent to the Dead Letter Office in Washington, D. C., last year, because the addresses were carelessly written. Here the various letters and papers were opened to see if any address could be found to which to send them. If none appeared, the pieces of mail were destroyed.

In present usage, the end-line punctuation on the envelope and in the heading of the letter is omitted, with the exception of a period after the abbreviations *St.* and *Ave.*, and after the abbreviation of the name of the state. It is better, except in a business letter, not to use abbreviations.

SOMETHING TO DO

Rule oblong or square diagrams for six envelopes. Rule the tiny oblongs for the stamps. Paste some *canceled* stamps on these places. Address each envelope to a person you know. Put your own address in the proper corner. Be sure to space the lines of writing neatly so that you have a fine, workmanlike set of models.

LESSON 40

EXERCISES IN LETTER WRITING

Having studied all the parts of a friendly letter, you are now ready to use this complicated *tool* in English in a much more satisfactory way than if you had not given it careful consideration. Choose one of the following exercises and do the best piece of work of which you are capable.

1

Write to your cousin in the city about the things you do in the spring in a country village.

2

Write to your friend who lives in a city far from the ocean. Describe a boat race you saw from a wharf on the shore.

3

Imagine that your father is a soldier in a camp. Tell him all the interesting things that happen at home and how you miss him.

4

Perhaps you have had fun going in swimming or learning to dive. Tell your brother how it feels to learn and how well you have succeeded. Tell him where you went to learn to swim; who went with you; who taught you; and how you were taught.

LESSON 41

BUSINESS LETTERS

All the letters you have studied or written so far have been friendly letters. You knew the persons to whom you were writing and could word your thoughts in a very familiar way.

When it becomes necessary to write to entire strangers or to business firms with whom you are not familiar, the wording of letters should be much more formal. By this it is meant that the easy familiar style of writing gives place to a more set and dignified wording.

Suppose you are to make some school bags in the manual training class. You are to provide your own materials and the teacher says the bags will be begun in about three weeks. You decide to write to Jordan Marsh Co. for samples of goods suitable for school bags.

The letter you might send would be arranged like the following one. Study it carefully and see how it differs from the friendly letter.

42 Westland Ave.

Portland, Me.

Jan. 22, 1918.

Jordan Marsh Company

Washington St.

Boston, Mass.

Gentlemen:

Will you kindly send me samples of goods suitable for school bags? I desire strong denim, broadcloth,

or corduroy, one yard wide, costing from seventy-five cents to two dollars a yard; and I prefer shades of dark green or dark red.

*Yours truly,
(Miss) Sarah Smith*

What do you notice just above the salutation? Why do you suppose this is used in business letters and not in friendly letters? Notice the facts given. All these would help the clerk to get just the samples you need, but no unnecessary words are used. Yet the language is perfectly polite and respectful.

Some business letters use much shorter forms of sentences. This very letter could be arranged in short, imperative sentences. It might read:

Gentlemen:

Send samples dark green or red denim, velveteen, and broadcloth. Desire yard-wide goods, priced at from seventy-five cents to two dollars per yard.

Yours truly,

In beginning to write business letters you would probably use the first form, but later on you would prefer the shorter one.

SOMETHING TO WRITE

1

Write a letter to Iver Johnson Company, Washington St., Boston, Mass., asking the price of a fishing pole. Tell size, material, and fittings you wish to have.

2

Write to Miss Jenny Brooks, Arch St., Salem, Mass., asking for samples of embroidery linen of the width, color, and price you desire.

3

Write to the Century Publishing Co., New York City, asking that your subscription to the St. Nicholas magazine, published by that company, begin with the October number of the present year. State that you inclose money order for three dollars, the price of the magazine for one year.

LESSON 42

REVIEW EXERCISE

1

Mr. Thomas Brown lives in Sheldon, Pennsylvania. He writes to his friend Simon Lake in Plainville, New Jersey, about his spring work on the farm, a sale of furniture he attended where he found some fine old pieces of mahogany, and his plans to build a new house. Write the letter and supply any necessary parts of address or heading.

2

Bessie Green lives at 41 Park Street, in the town of Mayville, Kentucky. She attends a boarding school for girls, takes dancing and swimming lessons, goes to parties, and has joined a Red Cross class. Write

the letter she would send to her friend Marie Stapleton of Revere, Mass.

3

Tell your chum about a camping trip you have enjoyed. Describe the making of the camp, the food, the part you liked best, and any exciting things that happened.

4

Write to R. H. Macy Company, New York City, asking for some samples of pretty, plaid goods to use in making a new dress. Be careful to arrange your letter in correct business form. State colors and width of goods desired, and price you wish to pay.

5

Imagine that you are in some town in France and write home a letter describing how you spent one day there.

6

James F. Miller writes to some large store in your nearest city. He orders four articles which you may name. Arrange these articles in a column, placing after each one the cost. Total the cost and state the amount of money he incloses in a check. Have the goods sent by express.

PART III
COMPOSITION

WRITTEN COMPOSITION

LESSON 43

THE PARAGRAPH: FORM

Now that you have learned to know some of the *tools* you will need in writing good English, and have become somewhat familiar with the uses of these same *tools*, you will be anxious to see what you can do with them. In the exercises in Parts I and II you followed certain definite directions so that you could gain power to use the *tools* quickly and correctly; but in the lessons in Part III you will many times be called upon to write things entirely without definite directions in order that you may develop your own ideas and see just how skilled a workman in composition you have become.

Many times you have been asked to write sets of sentences about various subjects and you have arranged them one under the other as in the following exercise:

ON THE WAY TO SCHOOL

I started for school at half-past eight.

Helen came out of her yard and we walked along together.

Some men were fixing the telegraph wires.

One man was sitting near the top of a pole.

The other men were measuring wire.

They wore queer rubber gloves on their hands.

Before going further, turn back to Lesson 13. In the poem about the wind you noticed that certain lines were begun farther in on the page than were other lines. What name did we give to lines written in such a manner? Look at the sentences in the group about "On the Way to School" and see if any of them are indented. Turn next to the story of Plymouth Rock in Lesson 18. Find indented sentences. Do they come close together or several sentences apart? Find the sentence beginning *The stone grating*. Read that sentence and the next two, and notice that they all have to do with *one central thought*, — the Rock itself. We call such a group of sentences all of which relate to one central thought, a **paragraph**.

Do all the sentences in the group in this lesson have to do with "On the Way to School"? Could they be written as a *paragraph* with the first sentence, only, indented? Let us try it.

ON THE WAY TO SCHOOL

I started for school at half-past eight. Helen came out of her yard and we walked along together. Some men were fixing the telegraph wires. One man was sitting near the top of a pole. The other men were measuring wire. They wore queer rubber gloves on their hands.

Do you notice that all the sentences have something to do with what you did or what you saw on the way to school? They all relate to that *one central thought*. Also you will see that written as a paragraph they form a *solid block* of print without the many spaces left when written as separate sentences. Only the first sentence is indented.

Thinking over what we have learned about paragraphs we find these facts:

1. A paragraph is a group of closely related sentences, all of which refer to one central thought.
2. The first sentence of a paragraph is indented to call attention to the beginning of a new group of related sentences.
3. The paragraph may contain many sentences, each of which begins with a capital letter and is punctuated as if it were written by itself.

REVIEW QUESTIONS

1. Name five *tools* you may like to use in writing paragraphs.
2. What is a sentence? What is a paragraph?
3. How is the first line of each paragraph begun? Why is it written in that way?
4. What does every well-written paragraph have? How is it like the pictures we have studied?

SOMETHING TO DO

Here are three groups of sentences. Each group has a different central thought, and the sentences are not written in the form of a paragraph. You are to read them carefully, find out the central thought, and write that as the *name of the paragraph*; then write the sentences in the form of a paragraph, being careful to indent the first sentence. Save your language paper for use later on.

GROUP I

A large flag floats over our schoolhouse.
The wind tosses it up and down in the air.

The colors are very pretty when the sun shines on them.

The red stands for bravery, the white for purity, and the blue for truth.

I love to see the flag flying up there so high, don't you?

I feel proud that it is the flag of my country.

GROUP II

Yesterday we took our lunches into the woods

We all met at the schoolhouse at ten o'clock.

Miss Johnson brought her lunch, too.

We walked about two miles on the road to Silver Lake.

We ate our lunches under some big pine trees near the shore.

It was such fun to eat out of doors and look up at the sky!

GROUP III

The nights are quite frosty now.

It is time to light the lamp before we sit down to supper.

I helped pile some wood and kindling in the fireplace.

Father let me touch a match to the kindlings.

The flames ran like little tongues all through the pile.

Sometimes they were yellow or red, and sometimes they were greenish blue.

We sat around the fire until it was time to go to bed.

NOTE TO TEACHERS. — Much work in the picking out of the *central thought*, and naming it, trains the pupil in real thinking. But ordinary paragraphs in the reading books must be carefully scrutinized by the teacher to make sure that they comply with the requirements. The writing of the central thought makes the writing of titles for original compositions, later on, the next logical step, and helps children to *stick to the text*.

LESSON 44

THE PARAGRAPH : OUTLINE

Do you remember the lesson in Part I in which you told the story of "Going on an Errand"? And do you recall how much the outline you learned to use helped you to think in an orderly manner? Turn to Lesson 1 and read the outline over.

In paragraph work an outline is a great help. Every good writer follows such a framework, if we may call it so, and groups the sentences in the paragraph in an orderly way, by means of the **outline**.

Turn to the last lesson and study the paragraph "On the Way to School." That name, or **title**, as we call the heading of a composition or paragraph, really tells us the **central thought**. All the sentences in the paragraph refer to something you did or saw or noticed on the way to school. But they follow each other in a certain order, and so the writer must have had some outline or framework in mind on which the paragraph was built.

Such an outline might have read like this :

Starting for school.

What we saw.

What these persons were doing.

Do you see that the sentences grouped about the *central thought*, "On the Way to School," follow along in the order of the thoughts suggested by the outline?

Let us study the next paragraph in Lesson 43 in the same way. Do you remember the title you wrote

as a *central thought* for the paragraph of sentences about the flag? Suppose you called it "Our Flag." Read the sentences carefully and see if you can discover a possible outline that the writer may have had in mind when he wrote it. You may not have worded your outline in just the same way, but the thoughts in the paragraph follow each other in a way something like this.

OUR FLAG

Where it floats
Meaning of the colors
How it makes me feel

SOMETHING TO WRITE

Two groups of sentences follow these directions. As in the work you did before, you are to read them over, decide about the *central thought*, write it for your title, and then copy the sentences in paragraph form. Directly under the first paragraph after you have copied it, write its title again. Reread the paragraph and see if you can think out an outline that the writer might have followed. Write this outline under the title. Proceed in exactly the same way with the second set of sentences.

1

On Saturday we have no school.
I can sleep later than I can on school days.
Mother always has some work for me to do.
Sometimes I do an errand at the grocer's.
I also amuse the baby while Mother works.
If I have time, I put my closet and bureau drawers in order.

The things seem to get out of order so quickly !
After I get my work done I play with the other children.

2

Mother sent me to the library to return a book.
The library is in a brick building near the post office.
To get to it, I had to go down our street and across the square.

When I carried the book to the desk, I saw many people sitting at tables, reading.

Some were looking at pictures in magazines.

One woman was writing.

I noticed some interesting pictures on a screen in one corner of the room.

The librarian changed Mother's book, and I took it home.

It was a book with pictures in it, and I shall enjoy looking at them.

LESSON 45

THE PARAGRAPH (continued)

Experience

You have discovered that every paragraph deals with a **central thought**, and is planned on an **outline** which may not appear in written form but must have been in the author's mind. You are now ready to try to write an original paragraph. Suppose we take for a subject or central thought, "Having Fun at Recess."

First you would think of where you play during recess. Then the natural thing to tell would be

with whom you play, and what games you like to play. You might close your paragraph by telling what you do at the end of recess. These thoughts about recess really form an outline, and it would appear something like this.

HAVING FUN AT RECESS

Where we spend our recess
The children I play with
Some games we enjoy best
(*Describe one if you like.*)
Filing in at the close of recess

Here is another *central thought* :

SPENDING MY NEW QUARTER

Thinking about the quarter, your mind wants to know where it came from. Then you think over the different things you have long wished to buy and decide on one of them. Perhaps the next thing will be the trip to the store to buy the object decided on. Lastly, you may like to tell where you placed the object you bought and how you felt about possessing it.

Again you have a subject and an outline for a paragraph :

SPENDING MY NEW QUARTER

Where it came from
Some things I had thought of buying
What I did buy and why I chose it
Going to the store
What I did with what I bought
How I felt to own such a thing

Such paragraphs written about what you have done or what you have seen and felt, are called **paragraphs of experience** because they tell just what you have experienced.

SOMETHING TO DO

1

Write a paragraph on "Having Fun at Recess." Follow the outline.

2

Write the paragraph on "Spending My New Quarter." Follow the outline.

3

REVIEW EXERCISE

Here is a word list. Study the words until you can spell them correctly. After you have studied them, try writing them in alphabetical order, viz.: all the words beginning with the letter *a*, next all those beginning with *b*, and so on until you have written them all. Mark the accented syllables.

writing	said	sentences	English
capital	orderly	thought	enjoy
indented	central	done	studying
paragraph	experience	outline	related

Then copy this exercise, filling in the blanks with words from the list, but do this from *memory*.

We have been — about the —. There is always a — in each paragraph. All the — in the paragraph are, — to this central thought. Each sentence

must begin with a —. The first sentence of the — must be —. In — a paragraph we follow an —. This helps our thoughts to come in an — way. If the paragraph tells of what we have — or — it tells of our —, and we call it a paragraph of —. We — writing such paragraphs in our — lesson.

LESSON 46

PARAGRAPHS FROM POEMS

Reproduction

1

When you began to study poems in Part I you found that you could get thoughts from almost every line of each stanza. The poet puts these thoughts into beautiful language, and we enjoy the poems because they are so expressed. But it is possible to study a stanza or two of a poem and then write in a paragraph the thoughts we get from reading the poem.

THE FIRST SNOWFALL

The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.
Every pine and fir and hemlock
Wore ermine too dear for an earl,
While the poorest twig on the elm tree
Was ridged inch-deep in pearl.

— JAMES RUSSELL LOWELL

PREPARATORY STUDY

Find out the meaning of all the unusual words.

gloaming	highway	ermine	twig
busily	fir	dear	pearl
heaping	hemlock	ridged	inch-deep

Think out answers to the following questions :

When did the snowstorm begin? How did it snow all night? What had it done to the fields and roads? Was it noisy as day began? How did the trees look? Which had the most snow on them? What did the snow on these trees make you think of? What kind of people wear ermine? How did the bare branches of the other trees look? Who can afford to wear pearls? What did the snow on the elm twigs look like?

For a title for your paragraph you could use the title of the poem itself, as that suggests the *central thought*. If you read the stanzas carefully you will see that the poet followed a regular order in writing down his thoughts about the snow. His outline might have been something like this :

THE FIRST SNOWFALL

When the storm began
What it did in the night
How the evergreen trees looked
How the elm-tree looked
What the snow on the trees made you think of

Because this is the first time you have tried writing paragraphs from poems, a sample paragraph on the "First Snowfall" will be given so that you may see

how to write such a **reproduction**. It is called a reproduction because you *re-produce*, or write in your own words, the thoughts the poem suggests. Notice the different kinds of sentences used.

THE FIRST SNOWFALL

The first snowstorm of the year began at twilight. It snowed hard all night, and in the morning we could see it piled high on the fields and roads. How white and still the world seemed! The evergreen trees were wrapped in snow as if in the most expensive ermine fur. The pines and firs and hemlocks looked like rich earls in their white wraps. But not even earls could afford as much ermine as these trees wore. The bare elm-tree had dressed its tiniest twigs in white that looked like pearls. But where was the poor person who could afford such wonderful shining pearls as the barest branches wore?

2

Cool and dark fell the autumn night,
But the chieftain's wigwam glowed with light,
For down from its roof by green withes hung
Flaring and smoking the pine-knots swung,
And along the river great wood fires
Shot into the night their long red spires.

— "The Bridal of Pennacook."

JOHN GREENLEAF WHITTIER

Here is another bit of a poem. This time no title is given, so you must read it over and think out what would suggest the *central thought* of the poem.

Find out the meanings of these words:

autumn	glowed	pine-knot
chieftain	withe	swung
wigwam	flaring	spires

What season was it? How did the night come on? Where was the Indian village? Were there many wigwams? How did the chieftain's wigwam look? How was it lighted? How were these kept from setting fire to the wigwam? How did they burn? What made them smoke? What were built outside the wigwams? Where were these fires? What shot up from the fires? What made the fires burn in this way?

Now you are ready to write your paragraph. Think of a good title. Follow the outline. Use sentences of different kinds in your paragraph.

OUTLINE

The time of year
Where the Indian encampment was
The chieftain's wigwam
How it was lighted and how the lights burned
The fires along the river

LESSON 47

PARAGRAPHS FROM PICTURES

Here is an interesting picture. Just one good look will enable you to think of a name for the central thought of both the picture and the paragraph you are to write about it.



FEEDING THE PIGEONS

Now study the picture as you did the one in Part I, Lesson 2. See if you can find a use for such words as

afternoon	pigeons	kneeling	summer
lawn	holding	timid	warm
shadows	parasol	enjoyed	crumbs

Think of a name for the little girl. Do you think the lady is her mother, her aunt, or a big sister? Why? What season is it? Why do you think so? What is the time of day? What tells you that? Can you imagine the little girl asking to go and feed the pigeons? Is it in the city or in the country? Why do you think so? Is it near the child's house or not? What tells you that? What do pigeons like to eat? What colors might they be? Are they tame or shy? Why? Where might these pigeons have come from? Do they light in trees very often? Have you watched them move when on the ground? Do they hop like a sparrow? How do they move? Is the little girl afraid of the pigeons? Does she like to feed them? What makes you think so?

SOMETHING TO DO

Write the title for your paragraph.

Write a story about the picture. Make it just as interesting as you can. Put in all the little facts about what you see or what you can imagine about the people and other things in the picture. Just for yourself write down a little *outline* to go by. If you can find a picture of a pigeon, it would add to the appearance of your story. Perhaps you can draw a pigeon.

LESSON 48

PARAGRAPHS FROM PICTURES (continued)



A PARADE

An entirely different picture is here presented to your view. Instead of there being one or two people in the picture what do you see? You are very sure you can tell whether it is a picture of something in the city or in the country, aren't you? And you can easily think of a name for the *central thought* of a paragraph you might write about the picture.

Be sure you can spell these words and that you know their meanings :

parade	abreast	buildings	waved
holiday	bunting	decorated	stretched
sailor	crowds	hundreds	proudly

On what days are parades usually held? What kind of music do the men march by? Notice the groups of marching men and the long spaces between the groups. You can see each group more plainly and give attention to it more easily than when groups crowd each other in the street. What tells you these men are sailors? Where do you suppose they have come from? Perhaps their ship was one of those which returned from the Spanish-American war. The great fleet of United States battleships was most eagerly welcomed by our people, and the sailors were cheered and greeted with honor everywhere. Have you heard of Admiral Dewey? He was their admiral or leader, and some of the men who were with him on this wonderful adventure, when he sailed into Manila Bay and captured the city of Manila, are still living.

What do you notice flying from the buildings? What is draped on the front of one building? What are some of the people doing? Where are they standing? Where are other people standing? What kinds of buildings do you see? Is it a sunny day? What season do you think it might be?

SOMETHING TO WRITE

Choose a title for a paragraph. Use this outline to help your paragraph *hold together*.

The kind of parade

Why it was held

Time and place from which it started

Finding a good place from which to watch it

What I saw in it

What the people did

Why I liked it

You may write about the parade in the picture; or if you prefer, you may tell about any kind of parade you have seen.

LESSON 49

USE OF CORRECT FORMS

See — Do — Go

Now that you have really begun to write paragraphs you will find that certain forms of words will trouble you greatly unless you know exactly how to use them. The words *see*, *go*, and *do* are three very troublesome words and must be studied carefully so that you may get into the habit of using them correctly.

Examine these sentences :

- 1 Helen, can you *see* that cunning bird?
- 2 Yes, I *saw* him fly from the pear tree.
- 3 I *have* never *seen* a bird just like him.
- 4 There! he *has seen* us looking at him.
- 5 I *do* wish he had stayed a minute longer.
- 6 What *did* you wish to *do*?
- 7 I wanted to *see* his pretty red breast again.
- 8 Well, now that he *has gone* away we can't watch him.
- 9 I *have done* my lessons; *have* you *done* yours?
- 10 Yes, I *did* mine before I *went* out to play.
- 11 Can you *go* to the concert to-night? I am *going*.

You can see for yourself how many different forms of these words you may use. Let us arrange them in a little table according to the idea of *time* or *when you do the thing*.

PRESENT TIME (To-day)	PAST TIME (Yesterday)	PERFECT TIME (Completed Action)
see	saw	have, has, had { seen done gone
do	did	
go	went	

Sometimes you have to change the spelling of the present form by adding an *s* or an *es*, as in *sees*, *goes*, *does*; but all the other forms are used just as they appear. You will notice the words *have*, *has* and *had*, used with the Perfect form. And here is a very good rule to remember :

Never use the perfect time form without using *has*, *have*, or *had* with it.

Practice saying all the words in the table, over and over, with a few other words to complete short sentences. For example :

I *see* a rabbit. You *do* your work. John and James *go* to school. They *saw* the carpenter. He *went* up the ladder. He *did* his best. She *has seen* her aunt. The boy *had gone* home. They *have done* the errands. Mother *had done* the ironing.

SOMETHING TO PLAY

This is a good game to play : Divide the class into two sections. Let these rows of pupils stand on opposite sides of the room. The leader on one side then asks a question, using one of these forms of words. The leader of the other side answers it, using a correct form of the word. Here is an example of questions and answers.

Did you *see* the cow?

No, but I *saw* the oxen.

If a pupil cannot quickly think of a question or of a necessary answer, he sits down and his side loses a player. Or if an incorrect form is used, the one who uses it sits; while the fortunate player who corrects the mistake may move to the head of his line and become a temporary leader.

SOMETHING TO WRITE

Use some form of the words *see*, *go* or *do* in these sentences:

1. Have you — the flags flying on the public buildings? 2. Many children — — to the park to — the animals. 3. In Boston there is a park called Franklin Park. 4. I — some elephants there. 5. They — some funny tricks. 6. They first — round and round in a big ring. 7. When they — — that for a long time, they stood right up in the air. 8. They — into a big house where they stay in the winter. 9. Pretty soon I — them coming out, swinging their trunks very hard. 10. They — — toward a large tank of water. 11. All the elephants — to get a drink. 12. They put their trunks in the water and — some queer things. 13. One elephant blew some water on a man whom he ~~was~~ looking at him. 14. The man did not — the water coming and was quite surprised. 15. The elephant — — this trick while the man was watching another elephant. 16. The elephants' names are Molly, Waddy, and Tony. 17. You would like to — and see them in the park. 18. They — — most interesting tricks, and you wonder at their being so intelligent. 19. They eat hay and bread and I — the keeper feed them. 20. They — to the place where they are fed and waited patiently, rocking their big bodies gently back and forth.

LESSON 50

HOW BOOKS CAME TO BE

Records Left by Early Peoples

Have you ever wondered how books with printed words in them came to be made? Or how the queer little black marks called letters could give us ideas of what other people had said? In some libraries you can see some very old books and you will notice the queer printing, much different from that in your own school-books. You will also notice the yellowish dull-finished paper. The pictures, too, are not very well made; and many old books had no pictures at all.

Let us go back in thought to the very earliest times and see how the rude savages expressed their thoughts. At first they used simple *signs* to convey their ideas. They pointed with their fingers, made queer motions with hands and feet, and in general acted out as best they could the ideas they wished others to understand. You must remember that they had no real words,—no language, as we know it; and no recognized way of expressing things.

But as time went on, we find the savage people trying to leave lasting records of important happenings. They would build a huge pile of stones called a *cairn* to mark some spot that was important in the life of their tribe. Perhaps it was a fierce battle with a neighboring tribe, or possibly at this place one of their leaders had fought a memorable battle with a bear or other great beast. These cairns have been

discovered and studied by wise men, and they have told us that these are man's first steps in leaving lasting records of important happenings. The monuments men build to-day are something like the cairns because they record important happenings.

After many years the savage tribes gradually developed a series of sounds which grew into words and formed *oral language*. They could tell their fellow tribesmen their thoughts and experiences. The great warriors and leaders of the tribe were fond of telling stories to the listening people. In this way many *oral traditions*, stories of brave deeds and of other events, were handed down from father to son. A great many of these stories you have enjoyed in your collections of fairy tales, myths, legends, and histories, because wise men have carefully collected them and had them printed in books for you to read. The Arabs, the Greeks, the Norsemen, the Romans, the Eskimos, and our own North American Indians had many most interesting oral traditions.

The only trouble with the oral tradition was that stories were changed in the telling, and parts were sometimes omitted. It was not long before the early people invented ways of expressing their thoughts in more lasting forms. But in those far-away times you can see the slow way in which the book, as we know it to-day, had its beginning.

SOMETHING TO WRITE

Fill the blanks with suitable words:

Savage men did not have ——. In the very earliest times they had no — in which to tell their ——. They

made — with their — or —. After a while they — a rude language. When they wished to leave a lasting — of a brave —, they built a —. This was a pile of huge —. It was — to commemorate an important —. In our times men build — for the same purpose.

When the early people began to have a real — of their own in which to — their thoughts, they told — to their tribes. These stories are called —. The fathers told them to their — and these, in turn, handed them on to their —. In this way many — and — have come down to us. I have read such traditions as — and —, in my books at school. The only trouble with such — in the early days, was that the — might be —. So the people soon — other ways to express their —.

LESSON 51

ADDING TO OUR WORD-LISTS—SYNONYMS

Because the English language is one that has been formed by taking words from the languages of many different peoples, we have a wonderful chance to choose words which will exactly fit the thoughts we wish to express.

We call our mother tongue the *English* language. England as a country was conquered again and again by people who lived there a while as conquerors and in turn were conquered by other people. Each one left a set of new words which gradually were used by the people of England, and thus the English language was added to from time to time.

There were various ways in which these words

grew into the language. Sometimes they were entirely *new* words for well-understood things. At other times a *single syllable* or perhaps several *syllables* were placed either in *front* of a word or *after* it, thereby changing the meaning entirely.

For example the old word for starting anything was *begin*, but after the Norman people conquered England they introduced the word *commence*, which meant exactly what *begin* had meant.

Again, take the word *happy*. If we write the syllable *un* before it, we have *unhappy*, which changes the meaning of the word entirely. Or, *pity* has one meaning referring to the quality of pity or compassion. But if we say *pitiful* we mean *full of pity*; while *pitiless* means *without pity*. We shall need to refer to these methods of changing meanings of words or of adding new words to our language.

Just now we are to think of words which can be used to express the *same idea*.

Synonyms are words which have the same meaning.

"What a beautiful *scene*!" said Mabel.

"That *view* is beautiful, indeed," replied her father.

The child in the first seat was *tardy*.

The one in the last seat was not *late*.

Here is a clean *tumbler*, Helen.

Thank you; I will take away the *glass*.

Each of these sets of *italicized* words expresses the *same idea*.

Sometimes there are more than two words expressing an idea.

The meeting was in a *big* hall.

The hall was so *large* I could not see across it.

In this *spacious* hall were seated thousands of eager children.

In the last three sentences the idea of size is expressed by what three words? In writing paragraphs it is very good practice to use new words to express familiar ideas. You add to your word-list or *vocabulary*, as it is called; and it gives you a chance to choose the form of word expressing the idea in the best possible language.

To find out synonyms for any given word you will need to learn how to use your dictionary to the best advantage. That we will consider in a lesson by itself.

SOMETHING TO DO

1

There are many synonyms in common use, for which you will need no dictionary. Copy these words and opposite them write the words which express the same ideas:

blossom	moist	vessel
grasp	broad	pavement
alter	banner	autumn
raise	overcome	billows
little	pioneers	highway

2

Use in sentences the synonyms in your list. Make a list of five other words and their synonyms.

LESSON 52

HOW TO USE THE DICTIONARY

Now that you are beginning to write paragraphs in English, the dictionary will become a great mine of words from which to get help. You will need to recall Lesson 25 where you learned about the *alphabet*. Write all the letters, in their order, on a slip of paper.

There are thousands of words in the dictionary. The small copy that you use at your desk contains only those in more common use. You will find them arranged in columns according to the order of the letters of the alphabet.

The first thing to do when looking up a word is to think which letter it *begins* with and whether that letter comes near the *beginning* of the alphabet, in the *middle* of it, or near the *end*.

For instance, suppose you are studying history and come across this sentence: *The knight looked forth over his wide domain*. Perhaps the word *domain* is the only one you do not know a synonym for. You think of the first letter, *d*. Is it near the beginning of the alphabet? As it is near the beginning, you will waste no time in looking for *domain* in the middle or last part of the dictionary.

At the tops of the pages you will see single words. These are placed there to help you in your search. If you open to a page where *home* appears at the top, you instantly think, "Does *d* come before *h*, or after it, in the alphabet?" It comes *before* it, so you turn back a few pages.

Now that you have found the *d* section of the dictionary, look at the second letter of *domain*. It is *o* and comes near the middle of the alphabet. You will look for *domain* in the central portion of the *d*'s. Proceed in the same way with each letter until you come to *domain*.

Usually there is first the word itself in blacker letters than is the meaning; next may come a pronunciation key word inclosed in parenthesis, with the vowels all carefully marked. This key word may be spelled as the word you are looking for *sounds* when you say it. And last comes the meaning. There are often several given.

When you have found *domain*, it may read as follows:

domain (dō-mān'), *n.*, lordship; authority; empire; landed property.

Look at your sentence about the knight. Choose the meaning for *domain* which seems best to fit your sentence. Try each meaning until you get the right one. You may like to use either *empire* or *landed property*, but you will see quickly that *lordship* or *authority* does not fit the sense of the sentence as well.

Constant use of the alphabet in looking up words will fix the order of the letters, so you can run them over in your mind very quickly and lose no time.

SOMETHING TO DO

Look up these words, mark the long and short vowels, and write the meaning of the word which best fits the sense of the sentence.

The girl went *blithely* about her work. She brushed up the *hearth* and put more wood on the fire. How the flames *roared* and the wood crackled! The colors grew *iridescent*. Bits of driftwood, *mingled* with the pine logs, *yielded* the beautiful *hues*. The *dusky* corners brightened, and the whole room was glowing with the *hospitality* which an open fire always radiates. Haven't you seen just such a dancing invitation beckoning to you through a cottage *pane*?

SOMETHING TO PLAY

It is fun to play the "Dictionary Game." Divide the class into two sections. At a given signal a word is given out to be looked up. The one who gives out words is called the "Starter." He says, "I'll give you two minutes to look up this word." At the end of the time he rings a bell and all who have found the word rise. Each successful pupil counts five for his side. The side making the score of 100 first, wins. Of course the score, or the time for looking up words, or the number each pupil counts, may be changed to suit any class or "Starter."

NOTE.—Many times words will not appear in the dictionary in the same form as in your stories or word-lists. The endings *ing* or *ed*, or an added *s* or *en*, are not given in the dictionary. But always a *stem-word* like the main part of the one you are looking up will appear, and the meaning given under the *stem-word* will be what you need.

LESSON 53

HOW BOOKS CAME TO BE

Picture Writing

1

After the early people had developed a spoken language, they learned to use many new things and to invent queer weapons of iron and copper. Later they made bronze tools and utensils. With these rude pointed tools they cut strange, interesting outlines of men, animals, or other figures, in the solid rock along cliffs or on the walls of their caves in the mountains.

Such picture-writings, cut in stone, were called *hī ē rō glȳph' ics*. This long word means sign-writing or symbol-writing. Of all the ancient people who used hieroglyphics, the most interesting were the Egyptians. They lived in a hot country called Egypt. Through this country ran a great river named the Nile. The Egyptians loved the river and called it "Father Nile." They loved it because every year it overflowed its banks, watered the fields, and brought rich soil down from the mountains. This enabled the Egyptian people to raise crops of wheat, rice, cotton, and many other things.

Along the banks of "Father Nile" they built great stone monuments called *obelisks*. These were made of carefully fitted blocks of stone shaped something like Bunker Hill Monument. They also built great *temples* of stone with immense, carved gateways and

pillars. But the most remarkable thing they built along "Father Nile" was the *pyramids*. These were huge, pointed objects made of blocks of stone and containing great chambers in which the kings and mighty rulers of Egypt were buried in great stone coffins.

The walls and sides of all the temples, obelisks, and pyramids were covered with hieroglyphics. The Egyptians carved pictures of men going to battle, horsemen and bowmen, and queer winged lions and birds; also designs of lotus leaves. Some obelisks were covered with queer, wedge-shaped characters, which later were studied out and found to be the earliest forms of letters or words.

So you see the Egyptians improved on the first ways of passing on to the people who lived after them the stories of brave deeds. Better than oral tradition, more finished in workmanship than the cairns, the queer hieroglyphics showed a great step toward real written expression of men's thoughts. The stories of the battles of their kings were thus carved in stone and can even be seen to-day, so well did the Egyptians do their work. Indeed, right here in our own country, in parks in Washington, D. C., and in New York City, are some of the real Egyptian obelisks; and many people have seen the queer hieroglyphics carved on their sides.

2

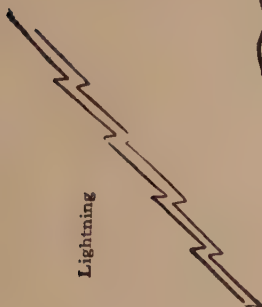
Even if hieroglyphics were more lasting, they could not be sent from place to place to convey messages to distant people. Many early peoples used them,



Running Water



Turtle



Lightning



Water



The Moon



Swastika
or
Good Luck



The Sun

INDIAN EMBLEMS

but it was our own American Indians who developed a system of picture-writing which could be done much more quickly than could the hieroglyphics and could also be done on material that could be sent from place to place.

The Indians decorated deerskins, pieces of smooth, white birch bark, and even the faces of great rocks and cliffs with their queer picture-writings. Even the walls of the wigwams became *pictographs*, as we call such decorations, for on them were painted all sorts of signs telling of great deeds.

In the picture you will see the signs they used for the sun, the moon, lightning, and the other great forces of nature. Such signs were also worked into the beautiful bead work and the finely woven baskets made by the Indian women. The one step toward real bookmaking was that the pictograph could be sent from place to place. Swift runners would carry the skin or bark with its message from one great chief to another.

The juice of colored berries was often used for paint. A pointed stick did duty for a brush. Very patiently the Indian would draw the sign, and when it was dry, go over it again to make it very lasting. Sometimes a tiny charred stick was used to burn the design into the skin before it was colored. This was the real beginning of working in *burnt leather*, or *burnt wood*, which many people do to-day to make various useful and decorative articles to use in their homes.

SOMETHING TO WRITE

Early Ways of Expressing Thoughts

What a cairn was used to show
Oral tradition and why it was not more lasting
Hieroglyphics and their meaning
Interesting facts about the Egyptians
How the Indians expressed their thoughts
How the pictograph was better than the earlier
forms of expressions
Some signs used by the Indians

LESSON 54

TOPICS TO WRITE ABOUT

Choose one of the subjects in the following list. Think out what you will write; *make a suitable outline*; then write your paragraph. Be sure to read your finished composition carefully, to see if you have remembered about the correct use of your *Tools in English*.

1. When the Fire Drill Comes
2. A Story I Heard at School
3. Having Fun at the Circus
4. When the Grocer Lets Me Ride
5. My Queer Dream
6. What I Do to Earn Money
7. How I Make Fudge
8. How I Would Spend Five Dollars
9. Why I Am Glad I Am a Boy (or Girl)

10. A Trip to the Country
11. Birds I Have Seen This Year
12. Showing My Report Card to Mother
13. Old-Fashioned Houses
14. Traveling in Colonial Times
15. How Washington Fooled the British
16. Last Fourth of July
17. The Ball Game
18. What the Bluebird Saw
19. An Accident on the Pond
20. What I Found in the Attic

LESSON 55

ADDING TO OUR WORD-LISTS — ANTONYMS

In Lesson 51 you studied about *synonyms* and learned their use in helping to express your thoughts in good English. Give synonyms for

dwelling	flower	billows
row	autumn	lift

But there are many words in our language that seem to suggest other words that mean exactly the opposite things. For instance the word *darkness* makes you think of its opposite word *light*; *good* brings to mind the word *bad*. These words travel in pairs, and one almost instantly makes you think of the other. They are called *antonyms*.

Antonyms are words which have exactly opposite meanings.

Many times in writing paragraphs you will need to use one of these words or a pair of them.

SOMETHING TO WRITE

1

The words in the following columns are antonyms, but they are not arranged in pairs. Re-write the list placing the right words opposite each other.

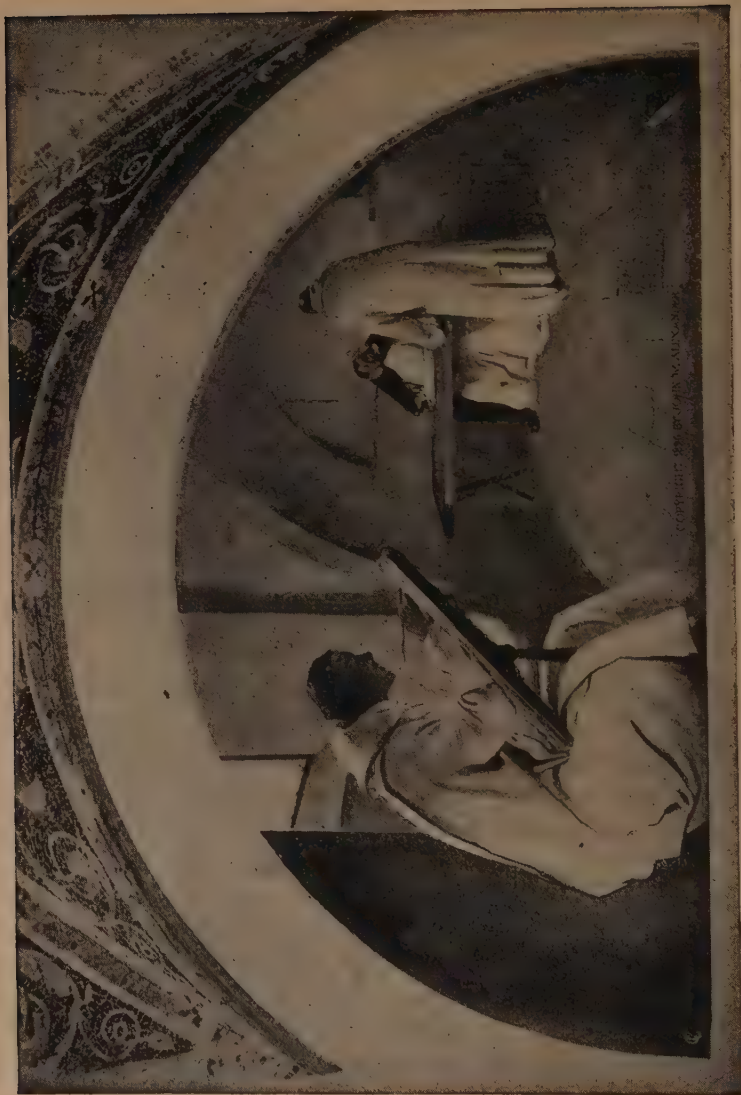
Ex. *Cloudy* — *Sunny*.

broken	pleasure	question	asleep
awake	black	slow	prose
enemy	poverty	pain	interesting
morning	defeat	mended	short
long	poetry	cold	fast
hot	answer	evening	riches
friend	dull	white	victory

2

For each word in this list think of an antonym. Write the new words in sentences.

health	peace	cruel
easy	ripe	truth
front	tall	careful
gain	young	handsome
hero	winter	clean
give	spend	rapid
noisy	blunt	cheerful
push	freedom	lose
mend	before	raise
fear	empty	forget
foot	loosen	follow
under	rise	first
scatter	often	forward
future	freeze	plain

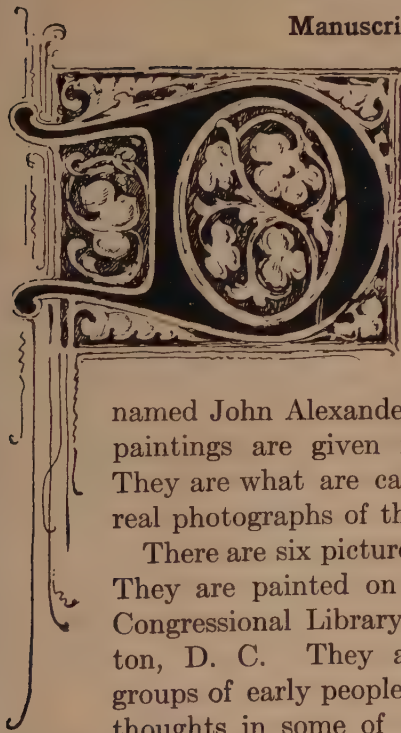


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LESSON 56

HOW BOOKS CAME TO BE

Manuscript



DOUBTLESS you have become interested in the steps by which books such as you enjoy and study came to be made. You will be glad to know about a series of paintings made by an artist

named John Alexander. Two of the series of paintings are given in this language book. They are what are called reproductions from real photographs of the original paintings.

There are six pictures in the complete series. They are painted on the walls of the great Congressional Library in the city of Washington, D. C. They are in color and show groups of early peoples trying to express their thoughts in some of the ways we have considered. Savage men are pictured as building a *cairn*; an Arab story teller is seen handing down in the form of *oral tradition* some of the tales of his tribe; an Egyptian workman is busily at work cutting some *hieroglyphics* on a great stone gateway in a temple near the Nile River; while an American Indian is decorating a skin in rude *pictograph* signs.

The fifth of the series of great wall paintings is called "**Manuscript.**" Let us study the picture closely. Notice first of all that it shows people working inside a building. That fact in itself proves that men have gone forward in their manner of living. The early savage people had no houses made of carefully smoothed and arched stones such as you see in this picture. Then, too, all of the figures are clothed in long, flowing garments. There are seats, a table, and an easel of wood. The window has glass in it. The floor is laid in regular blocks.

Manuscript comes from two Latin words which mean *hand* and *written*. Looking at the figure in the foreground of the picture, perhaps you can see why those words express what the picture is trying to tell.

What is the man at the left doing? Why does he sit just there and not over on the right? What is the other seated figure doing? What does he wear over his shoulders? On his head? How do these men wear their hair? How did the more savage men in the other pictures wear theirs?

Both the standing figures have big collars or hoods on their gowns. These are not in use when they wear them in that position, but the queer pointed hoods can be pulled over the head for protection at any time.

These men are *monks*. They are in the large stone building called a *monastery*. All through the times when knights and lords used to carry on war with each other and the world was full of terrible dangers, men had to withdraw to a monastery if they wished to lead pure, peaceful lives. The monks wore long gray, white, brown, or black robes with the large

hood or *cowl*, as it was called. Their heads were often shaved; and if not, their hair was always worn short.

In the monasteries the first real books were made. There was no paper in the early days, so a piece of sheepskin, scraped very thin and treated in a special way, answered the purpose. This thin skin was called *vellum*. Little by little a system of letters had grown into use, and the wisest men had learned to express their thoughts in words.

The monks in the old monasteries worked long hours, carefully drawing each letter by hand. They colored them with red, blue, green, purple, gold, or silver inks. Many quaint designs of letters were used. Sometimes little vines or flower decorations made the queer printing very pretty. In those days the only real books in the whole world were those written by hand by the monks. They were the really educated people, and only they were ever taught to read "manuscript" books or make them. The initial at the beginning of this lesson, although not in colors, gives you a little idea of the way the monks decorated their letters.

Think of the long weary hours it would take to write a book the size of your geography! And no pictures were in the books — unless the little colored letters could be called so.

But what a great step toward our own times when printed books are as common as we see them to-day! And in our libraries and art museums we can see some of these very old vellum manuscripts with the beautiful hand-work of the old monks to

make us feel grateful to them for so painstakingly working at their tasks.

SOMETHING TO STUDY

Learn to spell these words so you can use them correctly in your written work :

express	monastery	vellum
building	monk	quaint
shoulders	cowl	libraries
wear	gown	manuscript

SOMETHING TO WRITE

Tell in as interesting a way as possible, the story of :

How manuscripts were made

Who the monks were

How they looked

How they made manuscripts

Things which showed that men had become more civilized in the days of the monks

Where real manuscripts may be seen to-day

Something about the great wall paintings by
John Alexander

SOMETHING TO ACT

A tableau showing the monks at work is interesting to prepare. Study the picture carefully. Try to take the same position as the monk whose part you are taking. Drape large sheets or soft gray blankets to imitate the garments. Try to really feel like the person whose part you are taking.

LESSON 57

ADDING TO OUR WORD-LISTS — HOMONYMS

When we studied about *synonyms* we noticed that though they were words which were not pronounced alike they meant the *same* thing. Write two synonyms which describe a *gray day*.

In thinking about *antonyms* we discovered that they were words which were not pronounced alike, neither did they mean the same thing — but, rather, the *opposite* thing. Give antonyms for *heat, black, old*.

There is another kind of word more troublesome as to *spelling* than are those of either of the other two groups. The following words illustrate this new variety. These words are called *homonyms*. As you pronounce them slowly see if you can discover a fact about them. State the fact in a good sentence.

sew	write	bear	soar
sow	right	bare	sore

Homonyms are words which are *pronounced* alike but spelled differently, and *which have* entirely different meanings.

Take the first two words *sew* and *sow*. Looking them up in the dictionary we find *sew* — *to join by a thread*; while *sow* means *to scatter; especially seed or grain*. If you used these words in sentences they might appear as follows :

I learned to *sew* in the fourth grade.

The farmer will *sow* his field with corn.

But if you used the form *sow* in the first sentence it would make it entirely wrong; and the same thing would happen if you used *sew* in the second one. So you must know exactly how to use each homonym, or your English work will have many mistakes in it.

SOMETHING TO DO

1

Look up the remaining homonyms in the list given on p. 143 and write the meanings opposite the words. Then use each of these words correctly in a sentence. Add to your list these words:

aisle	pear	ate	meat
I'll	pare	eight	meet

2

Supply *synonyms*:

1. The *volume* which George held was a red — of tales about animals.
2. In the west a *dark* bank of — clouds rolled up.
3. The *music* stopped suddenly and we could hear the — no more.

Supply *antonyms*:

1. Old and —, black and —, came to pay their respects to Lincoln.
2. From far and — the people gathered to watch the parade.
3. There is an old saying, "Sing before breakfast, — before night!"

Use correct *homonyms*:

1. My mother (*sent, scent*) me on an errand to the grocer's.
2. How (*pale, pail*) the colors of the rainbow are growing!
3. The hawk is a bird of (*pray, prey*).

LESSON 58

AN OLD FRIEND

Back among your *Tools in English* you studied the use of quotation marks. What words should always be inclosed as quotations? Do you remember that almost always there is a little word like *said*, *called*, *asked*, or *replied*, to help you know just where the quoted words begin or end?

Here is a poem which contains many quotations. Read it carefully and be able to answer questions about what you have read.

"I shine," says the sun,
"To give the world more light;"
"I glimmer," adds the moon,
"To beautify the night;"
"I ripple," says the brook;
"I whisper," sighs the breeze;
"I patter," laughs the rain;
"We rustle," call the trees;
"We dance," nod the daisies;
"I twinkle," shines the star;
"We sing," chant the birds;
"How happy we all are!"
Gentle, good and gay;
The sweetest thing of all,
The sunshine of each day.

— LOUISA MAY ALCOTT

Copy the poem on a slip of paper so that you may mark parts of it as directed. Number the first line 1, the third line 2, the fifth line 3 and the rest of the lines 4, 5, 6, etc., in order as they come. Now read the line you have numbered 6. What are the exact words which the trees call to the world? What mark is placed after *rustle*? Why is it used? Is it before or after the last quotation mark? Read number 8. Again notice just where the comma comes. Read number 3. Turning the sentence round it would read :

The brook says, "I ripple."

Where is the comma placed this time? Why? What mark is needed at the end of the sentence? Is it placed before or after the quotation mark? Read number 1 and number 3. Are they just like the other sentences in the arrangement of the quotation? Read all that the sun really says. What mark is after *shine* and *sun*? Why are they used? Turn number 1 around and write it as we did number 3. Find another sentence in which the quotation is divided.

We call such sentences **divided quotations**. You will find them in your stories and perhaps you will wish to use them when you write paragraphs. Always remember to inclose *both* parts of the quotations in quotation marks.

Reread the poem. Count the number of *simple* quotations. How many *divided* quotations are there?

A **divided quotation** is a quotation which is interrupted by words that explain who the speaker is.

SOMETHING TO WRITE

1

Rewrite all the sentences as you did number 3 and be careful to set the exact words of each speaker apart from the rest of the sentence by commas, correctly used. If the sentence needs a period or other mark of punctuation at its close, place it there.

2

Make a list of all the expressions like *says*, *laughs*, etc., that help you to find the quoted expressions.

LESSON 59



A PRONUNCIATION BEE

If you were asked the meaning of the last word in the title of this lesson you would probably say, "Why, a bee is an insect which makes honey." That is one meaning of the word but not the only one. In the olden times a *bee* was really a party where all the guests *worked like bees*!

If a man had a barn to build he would invite all his neighbors to come to a *Raising Bee*. They would bring their tools and their yokes of great oxen, and all would work as hard as beavers, — hauling logs, rolling them into position, or pulling the great timbers up to make the framework of the barn, and fastening them firmly into position. The farmer would invite the workers to a fine country dinner, after which they would rest awhile, and then go on with the *raising*.

The women would have *Apple-paring Bees* or *Quilting Bees*, when apples would be pared, cut up, and threaded on strings to dry for winter use. Or a large quilt made of many small pieces of patchwork would be stretched on a wooden frame, and the women would place layers of fine cotton or warm wool between the top and bottom parts of the quilt and patiently stitch all the parts together by hand.

In these *bees* a great deal of work was done in a shorter time than each one alone could possibly do it.

Now let us see if we can have a *Pronunciation Bee*. We should really call it an *Enunciation Bee*, as enunciation means *to say things distinctly and in a pleasing voice*.

Pronounce each word in the list carefully. Do not slide over any syllables or clip any letters at ends of words.

window	plural	separate
towel	really	buoy
quiet	Latin	library
sparkling	county	yelping
avenue	furious	forbade
spoon	government	thousandths
pudding	women	fatigue

SOMETHING TO PLAY

Select a leader. Let him ask a question, using any word he chooses from the list. The child he chooses must answer the question, using the same word again.

EXAMPLE

Leader. — John, have you broken a *window*? —

John. — No, I have not broken a *window*, but I know

where one *window* has been broken by a blind slamming in a wind storm.

Leader. — Will you get me a *towel*, Jennie?

Jennie. — This *towel* is too soiled. I will get you a clean *towel* from the drawer.

If a pupil mispronounces or fails to enunciate each word clearly, he loses his place and a new pupil takes his place. All must know the meaning of each word so that the sentences may be given quickly.

LESSON 60

HOW BOOKS CAME TO BE

The Early Printing Press

Printing or drawing letters by hand as the monks did was altogether too slow a process. The next step, as men grew more and more civilized, would naturally be to invent some faster means of reproducing the letters by which men had now learned to express their thoughts.

The new picture, "**The Printing Press**," shows us the early form of this interesting invention. Looking at it, what do you notice first? What does this central figure seem to be doing? Describe his dress. The figure at his right seems to be paying very careful attention to what the central figure is showing him. Notice the dress of the second figure.

What do you see at the right of the picture? What shows you that the young man is working very hard? What is he wearing over his suit? Why do you suppose he wears this? Have you ever noticed men



From a Cosmopolitan. Copyright by Curtis and Cameron

wearing protecting aprons at their work? Notice the grocer; the butcher; the carpenter; the mason; and the clerks in the soda fountains; and see what each wears to protect his clothing.

Is this picture an indoor or an outdoor one? What furnishings do you notice beside the queer wooden machine in the corner? Do the men wear hats? Which one looks as if dressed for the street?

The artist, in this scene, has tried to give you a view of an old-time press room. In the center stands the owner or Master Printer, as he would be called in those early times. He holds a proof sheet or printed paper in his hands and is giving the head workman some directions about the work. Perhaps some changes are necessary, some different spacing is needed, or mistakes in spelling and punctuation must be corrected. The head workman, an older man, pays most careful attention, stands in an attitude of great respect to the Master Printer, and will take the sheet to the work-room and have it done over.

The young man on the right is an *apprentice* or boy who is learning the printing trade. It was the custom for parents to see that their sons "learned a trade," and they made an agreement with some Master Workman to have the boys come into the business and learn all its steps, from the very smallest part to the most important position in the whole place.

This apprentice is working an old-style hand press. He is very industrious and does not waste a moment even when the Master Printer is going through the building. Perhaps he hopes by his faithful work to be promoted to a higher position.

Printing was invented a long time ago. It was called *The Black Art* and was considered so mysterious that the printers were almost feared as wizards, by the poor, ignorant, common people. A man named Gutenberg first completed a rough process of printing and others improved on it until to-day we have the wonderful, huge steel press which can print thousands of words a minute.

One legend of how printing came to be used runs something like this :

An old dye-maker was working over a vat of purple coloring matter, getting ready to dye some long strips of cloth. His little son was playing on the floor with some old pieces of bark whittled into odd forms.

Suddenly the little fellow dropped one of these wooden forms into the kettle of purple dye.

The father quickly got it out and threw it on the floor. There it lay drying and unnoticed. When it was finally moved, a purple impression exactly like the wooden form was seen on the floor.

To the old dye-maker came the inspiration to whittle certain forms, dip them in colored dyes, and stamp their impression on various materials: wood, paper, or cloth. Thus grew up the industry of wood-block-printing. Later improvements followed; and printing, as we know it, came into universal use.

SOMETHING TO WRITE

The Printing Press

Describe the Master Printer shown in picture.

Tell what an apprentice did.

Write the legend which tells how block-printing was invented.

Give reasons why the Printing Press showed a great advance in civilization over Picture-writing or Manuscript.

SOMETHING TO ACT

This picture gives a fine chance to show an interesting tableau. The odd costumes can be imitated; the rough press can be made of a packing box and a pole; while the old tankard or stein on the shelf can be represented by a chocolate pot, or better by a brass or silver teapot. Try to get the attitudes of the various persons; and even with very crude settings, the tableau will be a great success.

LESSON 61

HOW ROOT-WORDS HELP IN ENGLISH

Do you notice that many of the corrections in your paragraphs have to do with different forms of the same word, or with words that come from the same **root-word**? For example, you may have had a sentence something like this:

✓ *The little girl chosed the pink ribbon.*

The check in front of the sentence showed you that something was incorrect. All the words were spelled correctly except *chose* — which had an unnecessary *d* in it.

Now you have seen any number of kinds of plants and know that they all have **roots**. The stem,

branches, leaves, and flowers are very different in appearance, even in plants of the same kind. But the *roots*, the strong foundation from which they all come, are all very much alike. It is exactly so with words. Many words with very similar meanings come from the same *root*. If you know the root-word and have learned how some of the other forms are made, you have added a great deal to your *vocabulary*. By that, you remember, we mean your list of useful words.

Let us see how a *root-word* and its forms may look.

do	stand
do es	stand s
do ne	stand ing
do ing	stand ard
do ings	stood
did	

At the very end you see forms which are somewhat different from the root-word, but by changing the spelling to suit the form you can easily see how they relate themselves to the root-word.

In Lesson 49 you saw how many forms there are of the three words *see* — *do* — *go*. Those given in that lesson had to do only with *Present*, *Past*, and *Perfect* time. But many forms of words can be traced directly to the root-word and do not necessarily relate to any special time.

Take the word *car*.

car	that which carries or transports objects.
car t	a wooden box on wheels used to transport objects.

car ter	one who drives a cart.
car ted	that which is transported.
car ting	act of transporting.
car tage	cost of transporting.
car riage	a more comfortable and stylish <i>cart</i> .
car go	that which is transported in a ship.
car ry	to transport by one's own effort.
car ries	same as <i>carry</i> .
car rying	act of carrying.
car penter	one who works in wood, originally a <i>carriage-maker</i> .
car pentry	business of carpentering.

Sometimes the *root-word* changes somewhat in spelling but the same *root meaning* is in it. By changing the root-word *car* to *char* we can make

char iot	an ancient form of a carriage.
char ioteer	one who drove a chariot.
char ity	that which is carried or given to others.

SOMETHING TO WRITE

1

Try writing the following root-words and all their forms you can think of, arranging them in columns as in the case of *stand* on p. 154 :

cut, throw, choose, cave, blow, pull, educate, conquer.

2

Write a sentence using correctly each of the words formed from the root-words. Underline the forms used and be able to tell their meaning in the sentences as you used them. Notice that some forms showing

action in *past time* need *has, have, or had* placed directly before them.

- Ex. She *has chosen* to go.
 The clothes *have blown* away.
 Caesar *had conquered* the Britons.

LESSON 62

REVIEW EXERCISES

1

Punctuate and capitalize the following:

1. yes robert i like pie cake and cookies
2. last monday was my birthday but wednesday was
helens
3. you dear little pony said rosalind i wish you belonged
to me
4. run towser run you ll catch him yet

2

Use each of the following words correctly in a sentence.

know	lead	made	see	flower
no	led	maid	sea	flour

3

Write the names of the four seasons.

Write the names of the months which belong to each season.

Write the names of all the holidays we celebrate in a year.

Write the addresses of ~~five~~^{my} people you know.

Write the verse about the months beginning:

“ *Thirty days hath September.*”

4

Below are the names of the various sounds made by animals and birds. Make sentences using them to tell what each does. Then add some other fact about him.

Ex. *The pig grunts when he is hungry and he smells some dinner.*

hum

purrs

neigh

twitter

crows

squeal

bark

roar

LESSON 63

MORE TROUBLESOME WORDS

Two groups of homonyms make a great deal of trouble for most people when they first try to write correctly. Pronounced alike, their *spelling* causes the difficulty.

to — two — too

there — their

Study these sentences to see just how the words should be used.

They went *to* the concert.

Two girls called for Helen.

Helen's little sister, Mildred, was *too* little to go.

We saw a little squirrel over *there*.

They wore *their* uniforms in the parade.

I wish you could go, *too*, Elsie.

You cannot give *too* much *to* the *two* crippled lads.

Let us study the meanings of these words.

To is most often seen, and means *toward*. Ex. He came *to* me.

Two means *two* separate objects. Ex. May I have *two* pencils?

Too means either *also* or *more or less*. Ex. You may come, *too*. The coat was much *too* large.

Their always shows *ownership* or possession. Ex. *Their* caps were exactly alike.

There means a *place*, or is used to introduce a sentence. Ex. I put my umbrella over *there*. *There* were five others in the corner.

SOMETHING TO WRITE

Fill in the blank spaces with the right form of the words you have just studied.

WHY WE WERE LATE FOR SCHOOL

October days had come. We walked, — school along the river. Towser came with us, —, and how we laughed — watch him chase squirrels! — were a number of fine old chestnut trees at a turn of the road. They were — tempting — pass by, so we climbed one of the trees. Soon — boys appeared and began — pick up the nuts we had shaken down. This was —, much! Down we clambered and off they ran. Towser was here, —, and everywhere, barking as if he had holed a woodchuck. We called — the boys — return and we would fight it out, but — voices grew fainter, so we knew they were — far away to catch.

Hastily filling our pockets with the glistening brown nuts, we gathered up our books and raced — school. — our horror we saw that we were — late! The doors

were closed and school had begun! — were — things we might do. We could enter and explain as best we might how we happened — be late, or we could “play truant” and go back — the nut trees and finish the pleasanter task.

Try writing the ending of the story just given. Tell

What the boys decided to do.

What happened while they were doing it.

How they felt about it.

What Towser did to keep himself busy.

What the teacher said when she learned all about the matter.

After you have written your story underline all the words *to*, *two*, *too*, *there*, and *their*, and think whether you have spelled them correctly.

LESSON 64

OLD PROVERBS

Do you ever remember hearing some one say, “Haste makes waste,” when you were hurrying to do something and had spoiled the thing you were trying to do? Perhaps you were tying a frayed shoestring and pulled it so hard you broke it in your haste to be off to your play. Possibly you were listening for your chum who was to call you, and thinking you heard her, hurriedly put a tumbler on the shelf in such a careless way that the tumbler fell and broke.

This saying “Haste makes waste,” is what we call *a proverb*.

Proverbs are short sentences pointing out certain well-recognized truths.

They come down to us from very early times.

Here are several proverbs. Think them over and be able to tell what each means.

A stitch in time saves nine.

Don't count your chickens before they are hatched.

Handsome is that handsome does.

Willful waste makes woeful want.

Every cloud has a silver lining.

He laughs best who laughs last.

Benjamin Franklin was our greatest collector of proverbs and maxims. His "Poor Richard's Almanac" is full of just such quaint true sayings.

It is great fun to write a little story to illustrate a proverb. Study this one.

A STITCH IN TIME SAVES NINE

Susan had a tiny rip in her sleeve. "You must take a stitch there, Susan, or you'll have a big place to mend," warned Grandma.

"Yes'm, I will, before I put this dress on again," was the reply.

But so many things waited to be done that Susan forgot and next day donned the dress when she went to school. The teacher asked her to erase the front board.

Of course Susan was delighted and erased most vigorously. Just then a queer little sound came from her arm. Oh! that rip! It was a big tear now; and beside the mortification she felt at having it seen by her schoolmates, she knew it was the kind of jagged tear that would take hours to mend. Grandma always insisted on her mending her



THE FRANKLIN PRESS

Showing a two-color picture. The upper picture shows the yellow impression, which is placed on the black print, producing the result shown in the lower picture.

own tears — and doing it most carefully! She remembered then what Grandma had said, “A stitch in time saves nine.”

SOMETHING TO WRITE

Choose a proverb and try to think up a story to illustrate it. Write it carefully — and if your story contains conversation remember that each new speaker’s words must begin on a new line and be inclosed in quotation marks.

LESSON 65

HOW BOOKS CAME TO BE

The Franklin Press

Although men had learned the art of printing, the early forms of the letters were such that you would be unable to read them. Queer, fine characters, many of which were different from those used to-day, gave the pages of old books a most unusual appearance. It would be of little use to show you such a book, for you would be unable to make anything out of it. A page written even as late as the time of our Colonial fathers would look rather strange to you. Look at these sentences from a Colonial book:

The Indians in thefe parts do make their apparrell
of the skinnes of feverall fortes of beaftes
Yet fome of them, for variety, will have the skinnes
of fuch beafts that frequent the partes of their
neighbors, which they purchafe of them by Commerce
and Trade.

See if you can discover all the changes that would have to be made to make these sentences over into

present-day form. Notice especially the spelling and the use of capital letters.

In the early times the Franklin brothers established a "print shop," as these printing offices were called. The queer press they used was most interesting. It consisted of a wooden frame something like a table frame—for holding the form to be printed. Extending upward from the center was a large, upright screw. Study the picture at the beginning of this lesson and find it.

To use the press the printer had first to arrange the type (small metal letters) in just the order the words should read. The form, as this set of metal type was called, was carefully fastened to hold the pieces firmly in position. Next, the face of the type was covered with ink; a paper was spread over this; a plank called the "*platen*" was laid across the paper; and the great screw was brought down. When the ink was freshly put on the type, the first few printings were apt to be too black and even somewhat blurred.

After a sheet was pressed down by the screw, the screw was raised, the sheet removed, and a new one was put in. All this work was done by hand. A fast worker could turn out about two hundred sheets a day, but this was extremely slow as compared to the work of a modern press. On the other hand, when compared to the hand-wrought manuscripts of early days, it was a miracle of speed.

The earliest books had no pictures in them. It was a long time before the process of "*wood-block*" printing of illustrations became known. On blocks of hard

wood a workman, called an engraver, carefully carved every line of the picture to be produced. The face of the carved block was inked in the same way the type was, and a printed impression was made in the same way the printed pages were produced.

The inking was a most unpleasant task. The ink was spread out on a flat stone, and balls of wool in soft leather coverings were rolled over the ink and against each other, until they were full of ink. Of course the young apprentices did this part of the work; and in so doing their hands, clothing, and faces became colored with the ink. For this reason they were called *Printer's Devils*, because of their fancied resemblance to little black imps. Benjamin Franklin acted as printer's devil in his brother's shop.

Rude and cumbersome as was the Franklin press, it marked a distinct step forward in the history of printing. Learning formerly possessed by the few became the heritage of the many. It was not a far step from that slow method of printing to the lightning speed of our modern electric presses, which turn out thousands of newspapers and books daily.

SOMETHING TO DO

Read a life of Benjamin Franklin and find out

1. Where he bought his own printing press.
2. What things he was especially interested in beside printing.
3. What inventions we owe to him.
4. Where the original Franklin Press may still be seen.

5. What weekly paper which was established in Philadelphia by Benjamin Franklin, is still printed.

SOMETHING TO WRITE

Choose one of the following topics and write upon it :

~~In~~ an Early Print Shop

The Franklin Press and Its Work

Manuscript Copying Compared to Early Printing

Bob, the Printer's Devil

A Visit to the Gazette Office

LESSON 66

HELPS TO ACCURACY

If a business man were asked what one thing he desired in his office workers, he would unhesitatingly say "Accuracy!" That means *getting things exactly right*. Of course, after one acquires the habit, it becomes easy to do more work, to do it more quickly, and to advance to a better position.

To attain accuracy a person uses his brain, eye, and hand; and the most important of these three forces, and the hardest to train to exactness, is the eye. We see a thing, but we do not take in all its parts; some important detail is left out; our eye-camera does not record a clear picture of what we have looked at.

One of the greatest helps to training the eye to keener observation is the *copying* of certain definite forms: first to attain absolute correctness; then to acquire *speed* in the actual doing of the work.

The men in the service of the United States Post

Office are required to pass certain tests called Civil Service Examinations. One of the requirements is for them to *copy* certain selections, and the results are marked as to *accuracy* and *amount* copied in a certain time; in other words, *speed* is required.

Here is a specimen selection and three examples of how it was copied. Study the first form carefully, and then compare it with each of the others to see just what was omitted which made each copy *inaccurate*.

He sings to the wide world, and she to her nest, —
In the nice ear of Nature, which song is the best?

— “The Vision of Sir Launfal,”

JAMES RUSSELL LOWELL

1

He sings to the wide world, and she to her nest, —
In the nice ear of Nature which song is the best?

— “The Vision of Sir Launfal,”

JAMES RUSSELL LOWELL

2

He sings to the wide world, and she to her nest, —
In the nice ear of nature, which song is the best?

“The Vision of Sir Launfal,”

JAMES RUSSEL LOWELL

3

He sings to the wide world, and she to her nest, —
In the nice ear of Nature, which song is the best?

— “The Vision of Sir Launfal,”

JAMES RUSSELL LOWELL

In one copy the commas were omitted; another showed no dash at the end of the first line; some words were misspelled; capitals were not used; in short the person who copied this did not make a *true copy*. When you copy you take an *exact* picture — and *nothing else will answer!*

SOMETHING TO DO

1

Copy the following paragraph and see that you make an *accurate* reproduction:

“Courage, John; courage, man! From the top of the biggest tree on this hill I’ve seen not only the sea, but our own harbor, and the old brig rocking away as peacefully as may be. Think of the good friends and the good fires aboard of her. Come, rouse up, lad! Once more pluck up thy courage and remember thy resolve! ’Tis but another hour or so and we are there!”

— “Standish of Standish,”

JANE G. AUSTIN

2

Make an exact copy of this stanza of poetry:

There groups of merry children played,
There youths and maidens dreaming strayed;
O precious hours! O golden prime,
And affluence of love and time!
Even as a miser counts his gold,
Those hours the ancient timepiece told; —
“Forever — never!
Never — forever!”

— “The Old Clock on the Stairs,”

HENRY W. LONGFELLOW

LESSON 67

WORDS TO WATCH

Study the words given below and think of sentences containing such words.

lie	lay
lay	laid
lain	laid

Do you recall that in Lesson 49 you studied forms of words which meant that actions took place in *present time*, *past time*, and *perfect* or *completed* time?

The words above are forms which will often trouble you in writing correct paragraphs, and you must learn to distinguish among them.

Practice saying the following sentences over and over :

I <i>lie</i> down.	<i>Lay</i> the book on the table.
The book <i>lies</i> on the table.	Marion <i>laid</i> the dress in the
He <i>lies</i> down.	suit-case.
She <i>lay</i> down yesterday.	The hen <i>has laid</i> an egg.
They <i>had lain</i> down to rest.	Bessie <i>was laying</i> the silver
Are you <i>lying</i> down, Auntie?	in neat piles.

Now look at all the sentences in the second column. The word *lay* means *to place an object*, and you will notice in the last sentence Bessie *was laying the silver*, in the second one Marion *laid the dress*; while in the first one some one is to *lay the book*.

In every case you *lay something* or *place* it on something. The action in the word *lay* passes over to the object which you place in a given position. Repeat

again : " Lay — laid, laid," and remember that in using any of its forms you must place words after them to *receive the action*.

Turn now to *lie*. In the first place the word means *to recline*. Preceding each form of the word *lie* are such words as *I, she, the book, he, Mr. Brown, etc.* These words show who or what *lies*. And there are no words after *lie* to receive the action.

SOMETHING TO DO

Remembering that all forms of *lay* must have words following them to *receive their action*, and that with the forms of *lie* this is not necessary, try to put correct forms of these difficult words into the blank spaces in the following sentences :

1. The rain has — the dust. 2. My necklace — on the table. 3. Mother must — down for an hour. 4. She has — her coat on the rocking-chair. 5. Why have you — here so long? 6. John was — on his back watching a kite. 7. Bessie, do not — down to read. 8. Have you — the paper on the right pile? 9. If you do not — the letter where father can see it, he will forget to mail it. 10. Mary had — on the couch for about an hour. 11. Let it — then until she picks it up. 12. — the parcel exactly where Nellie told you to put it. 13. It is hard to — in one position for a long time. 14. The bell sounded and the clerks — down their pens. 15. You may — there until I have finished — these towels in the drawer. 16. The book was — on the table; but after it had — there for some time, I picked it up and — it on the piano. 17. Did you — in the hammock yesterday?

LESSON 68

HOW BOOKS CAME TO BE

Pictures in Modern Books

We have followed the history of the ways in which man has recorded his thoughts, from the earliest times in which there was no spoken language, through the rude pictograph, oral tradition, manuscript writing, and early printing press of Franklin's time, up to the modern press. In Lesson 65 we spoke of the "wood-block" printing of illustrations. If you look in some old-time books or even magazines back in the year 1870, you will be able to get an idea of these "wood-cuts."

Then look at the beautiful colored pictures in your own readers, storybooks, and magazines, and you will see how the art of illustration has been perfected since those crude attempts appeared in early books.

Much of the present illustrating is done by the process of *lithography*. This word comes from two Greek words meaning *stone* and *to write*. This meaning will be clear when we study lithography. In this process an artist draws a picture in water-proof ink, which will not run or blur the paper if washed in clear water. The lithographer has ready a lithographic stone or a piece of metal which has been treated with certain fatty substances like gelatine. On the stone the artist's design is carefully traced with a lithographic crayon made of beeswax, shellac, or lamp-black.

Before the design has been traced, the workman decides which parts are to be of one color and which

of another. Look at the picture at the beginning of Lesson 65 and notice what parts are of one color and what of another. On the first lithographic stone are traced those parts which are to be yellow, and on those parts is placed lithographic ink of the chosen color. The stone is placed in a hand press to evenly press into it the minute particles of ink. The first color is then ready to apply to paper, and many copies are produced on the rotary press. Very queer is the appearance of this first impression. You see just spots of the one color with no definite shape.

A new lithographic stone is prepared for the second color, the same steps being gone through for a new color. In the picture we have in Lesson 65 only two steps are needed, one for the yellow and one for the black; but in many cases there is need of several separate printings. Little by little the picture takes on a definite form.

The picture in the book is really not a good example of the original lithography, however, for it was produced by a recent process called **photo-lithography**. Photo-lithography may or may not use color. For example, look at the picture on page 138. A metal plate, called a **half-tone**, and looking something like the plate that a photographer uses, is used by the printer to make his book picture. This half-tone is fastened upon a block of wood. The half-tone is made by taking a picture of a photograph. Then look at the picture on page 215. This picture was taken from what is called a **line-cut**. An artist made the original drawing, and from this was made a photo-lithograph resembling the half-tone. But when

you come to the illustration in Lesson 65 you have the added feature of color. It is, however, a step in advance of the ordinary lithograph, which uses a stone for each color. In the color photo-lithograph the printer uses as many metal plates like the half-tones and line cuts we have just spoken of as there are different colors. This picture required two plates, one for the yellow and one for the black impressions.

When you look at the many beautiful colored illustrations in your own books you may well thank the many painstaking workmen who by inventions and improvements have made such wonderful treasure-houses of men's thoughts available to the boys and girls of to-day.

SOMETHING TO DO

Select any four colored pictures in the books you have at home. Make a list of the colors used in each one. The colored advertisements in many first-class magazines are wonderful for the many beautiful and harmonious colors they contain.

Visit a local printer and ask to see some plates used in the lithographic process. You may be fortunate enough to see the actual printing of a colored picture.

Look at all the pictures in this book and try to decide whether they are from half-tones or from line-cuts. Remember that line-cuts are made from the drawings of artists.

SOMETHING TO WRITE

Choose one of the following subjects and write as interestingly as you can on it:

Pictures in Olden Times and Now
A Morning With the Printer
The Lithographer
How Bessie's Paper Dolls Were Printed
An Advertisement and How It Was Printed

LESSON 69

PARAGRAPHS FROM NATURE

The Four Seasons

If you examine your reading book or your history book you will find it divided into *parts*. These parts are again divided into *chapters* or *lessons*. As you read along from chapter to chapter your interest grows, and when you have finished the volume you can look back over the story as a whole and see how the author has led your thought along in a regular and a continuous order.

Thinking of Nature as an open book spread out before us to read and enjoy, we see that people have divided it into parts called *seasons*, — these, in turn, being made up of *months*; the whole completing a *year*.

Each season has its own particular work. By observing what men, animals, plants, and such agents as wind, frost, rain, and other forces of Nature are doing, you can gain some idea of the changes which the seasons bring.

In this little poem the writer has expressed something of his idea of the work of each of the seasons.

SIGNS OF THE SEASONS

What does it mean when the bluebird flies
Over the hills, singing sweet and clear?
When violets peep through the blades of grass?
These are the signs that spring is here.

What does it mean when berries are ripe?
When butterflies flit, and honeybees hum?
When cattle stand under the shady trees?
These are the signs that summer has come.

What does it mean when the crickets chirp
And away to the South the wild geese steer?
When apples are falling, and nuts are brown?
These are the signs that autumn is here.

What does it mean when the days are short?
When the leaves are gone and the brooks are dumb?
When the fields are white with the drifting snow?
These are the signs that winter has come.

The old stars set and the new ones rise,
And skies that were stormy grow bright and clear,
And so the beautiful, wonderful signs
Go round and round with the changing year.

— M. E. N. HATHAWAY

SOMETHING TO LEARN

Commit to memory the poem in this lesson. In the fifth stanza what does it mean by "The old stars set and the new ones rise"?

SOMETHING TO WRITE

Write in a paragraph entitled "Signs of the Seasons," the signs that are given in the first four stanzas

of the poem. Do you need to consider the last line of each stanza when you are writing these thoughts out in a prose paragraph?

LESSON 70

SIGNS OF THE SEASONS

There are many other interesting signs of each season beside the ones given in the poem of Lesson 69. Think over some of the things you have noticed and write a paragraph about each season, answering the questions given below. If you cannot answer all of them, *keep your eyes open* and find out all you can for yourself.

Nature books are a great help; talking with other people who have lived much out of doors during the four seasons will aid you; but the thing to do is to get the *habit of observing for yourself!*

1

SIGNS OF SPRING

How many months has spring? Name them. What do you notice about the length of the days? How does the sunshine feel compared with the way it felt last Christmas vacation? What does the wind do in March? How does the rain come in April? Where does the grass begin to turn green the earliest? Which tree buds begin to swell first? Which early birds come to us from the South? Name some of the earliest plants or flowers of our woods, fields, or gardens.

2

WHAT THE SUMMER BRINGS

Name the summer months. In which do the longest days of the year come? How do the trees look as compared with their appearance in March? What trees have had blossoms? What are the birds doing at this season? What crops are growing in the farmers' gardens? What is being done to the tall grass in many places? How do the dandelions look at this season? What flowers can you find in gardens or in the wild fields and woods? Name some early berries or fruits that ripen in July. What kind of storm often does great damage in the summer?

3

WHEN AUTUMN COMES

Name the months of autumn. Which month is almost like those of summer? What do you notice about the leaves of the trees? What are the birds doing at this season? In the woods what are the squirrels doing? What do you notice about the days? What little spirit do people say is touching the flowers and plants? What are all the plants and flowers bearing at this season? Name four seeds you have seen. What do you see on the ground very early in the morning before the sun is high in the sky? How does the rain often come at this season? What are the farmers doing? Name six kinds of fruit or vegetables that you have seen in the market or in the country in the fall.

THE WINTER SEASON

Which are the winter months? What do you see on the ground at this time? How do most of the trees look? Which trees remain green all winter? Are there any birds here? Name those you have seen. What do you think they find to eat? Which month has the shortest days? How does the wind feel when it comes over ice and snow? Where are the squirrels? What do they live on? How do the stars look on a clear winter night? Which stars can you find when you look at the heavens? Which winter month usually brings the coldest weather and the most snow? What do you notice about the sunsets in winter?

LESSON 71

KEEPING A WEATHER CHART

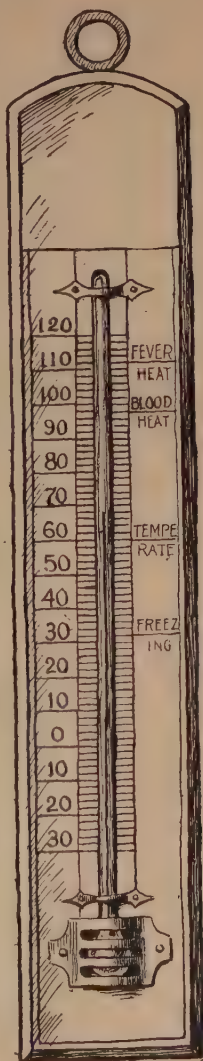
When you hear the word *weather* it brings to your mind certain conditions of Nature which you have observed. You think of the wind; its direction and its speed; or the fact that the sun shines brightly or that the day is cloudy; whether there is rain or snow, hail or sleet; and of how hot or cold it is as measured in degrees on a *thermometer*.

To understand what you observe you will need to know how to use certain instruments men have invented to help us in keeping weather charts. First comes the *thermometer*.

This records the amount of heat or cold in degrees. Take a thermometer in your hand and study it. Notice the long central tube with figures on one side of it and some little words on the other.

Find the point called *Freezing*. This is 32 degrees above zero, or 32°. What temperature is Summer Heat? Blood Heat? Observe that from zero you can count either way. A cold day might show 10° *above* zero as its highest temperature. If the temperature went down to 10° *below* zero (-10°) it would mean a much colder day.

Inside the tube is a hollow place leading to a little round bulb at the bottom. This contains the *mercury*, which moves up or down in the tube according to the temperature of the surrounding atmosphere. Sometimes the material is silver-colored, sometimes black or red so you can see it more easily when you glance at the thermometer. Practice reading the thermometer at different hours of the day. Be sure you look right at the slender thread of mercury, and not *down* at it, as it makes a difference in the correct reading of the temperature.



Next you must learn to tell the *direction* of the wind by looking at a *weather vane*. Where have you seen such vanes? They are made in various shapes, such as an arrow, a rooster, a ship, or a cow. Can you name other forms?

But the parts that interest us most are the two rods which extend at right angles just underneath the queer



metal figure. One rod has the letters *N* and *S* at either end; while the other has *E* and *W*.

Perfectly balanced and so delicately arranged that the least breath of wind can move it, the vane points in one of these four directions or to some point between any two of them. And wherever it points, you know that the wind is coming *from* that direc-

tion. If the vane points halfway between *N* and *W* you would say the wind was from the *northwest*; if the indicator paused between *S* and *E* you would call it a *southeast* wind. Study some weather vane near your house until you can tell just what the direction of the wind is at any time in the day.

One other thing you will need to observe before

you begin to keep a weather chart. That is the exact time of sunrise and sunset. You can observe this for yourself, but in the city tall buildings shut out the sunlight and in some country places high hills make it impossible to tell exactly about the sun's rising and setting. So you may like to look in an *Almanac*, a little booklet which tells you many most interesting things about the seasons, the weather, and different signs and beliefs about these things. Many daily papers contain records of the exact time of the sun's rising and setting.

SOMETHING TO Do

Rule a suitable paper in columns something like the diagram below. Write or print the various headings. Decide on a regular time when, each day, you will record your observations. Keep your record faithfully for a month; better still, for an entire season.

Weather Record for (name of month or season)

Kept by (place your name here)

DATE	DAY OF WEEK	TEMPERATURE	DIRECTION OF WIND	WEATHER	SUN RISES	SUN SETS	REMARKS
19— Dec. 1	Mon.	39°	N. W.	Fair	6 : 18	4 : 39.	Sunny winter day

NOTE. — Under the column *Weather*, you can write such observations as *Fair*, *Rainy*, *Cloudy*, *Snowy* or *Foggy*.

SOMETHING TO WRITE

Write a statement about the weather as you have observed it for one day.

At the end of the month or the season take your weather record and from what you find on that, write a paragraph using this outline.

Weather during (*name of month or season*)

Number of clear days ; cloudy days, rainy days.

Direction of wind for most of time.

Lowest temperature ; highest temperature.

Changes in length of days.

Most interesting notes from *Remarks* column.

LESSON 72

THE WIND AND ITS WORK

I saw you toss the kites on high
And blow the birds about the sky ;
And all around I heard you pass,
Like ladies' skirts across the grass —
O wind, a-blowing all day long,
O wind, that sings so loud a song !

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all —
O wind, a-blowing all day long,
O wind, that sings so loud a song !

—ROBERT LOUIS STEVENSON

Recall the times you have seen the work of a high wind. Name three things you have seen blowing about on a windy day. What do boys like to fly? What do some vessels use to catch the wind and help move them in their way? Have you ever seen a windmill? If not, study the picture of one. Notice the rounded lower part with a little window near the top. Long arms of barred framework, covered with pieces of sailcloth, are so delicately adjusted to an axis that they turn this way or that, according to the direction and force of the wind.

In the olden days men used these windmills for grinding their grain, sawing their lumber, and pumping their water. Especially in a low country like Holland did they help in the great work of pumping the water from the lands behind the great dikes.

As machinery was invented and used, the windmills were less needed; and now many are falling into disuse. The old windmill in West Yarmouth, Massachusetts, is still standing. Built in Pilgrim days, it was a great help to the people. For miles around they brought their corn and rye to be ground. The miller and his family may have lived in the lower part of the mill, as many of the early settlers finished a few rooms for their households. Later, a neat little cottage near the mill was built.

The early settlers rarely paid the miller in money for his services. He would keep out a certain quantity of grain as a price for his labor. Sometimes the farmer would bring him some farm produce which the miller did not raise himself. Or in the fall when a cow or a pig was slaughtered, the farmer might bring a part

of the creature to pay for having his grain ground. This exchange of produce for other products or for labor was called *barter*.

Besides helping man by turning his windmills, the wind has always been used to sail his ships over the mighty waters. You have seen sailboats on lake or river or bay, and perhaps you have watched the steersman work the sail so as to catch each breath of wind and use it to the best advantage. But in former days, long before the discovery of steam or electricity as a power, great ships with many sails were the only means of carrying things across the seas.

The winds were of great help in doing this; but when a storm came and the gale increased to a terrible fury, the great waves were hurled against the vessels and many were wrecked. Then the wind was an enemy, and stout hearts and strongest oaken ships fought against the fury of its power. It drove the ships against the jagged rocks; or wrecked them on the reefs; or tore away masts, sails, and parts of cabins so that the vessels sank in mid-ocean. Lighthouses and bell buoys were built to warn the vessels to avoid dangerous waters.

SOMETHING TO WRITE

Find a suitable picture of a windmill or of boys flying kites; a ship under full sail; or any other scene showing the wind at work. Paste the picture neatly on your paper and write a paragraph on any one of the following subjects.

An Old-Time Windmill

A Windy Day

On Board a Sailing Vessel

A Terrible Storm at Sea
The Lighthouse Keeper's Story
What the Wind Told Johnny

Think out a set of topics for your chosen subject.
If you decided to take "An Old-Time Windmill,"
such topics as the following would be helpful :

How the windmill looked
What such mills were used for
Where many were built and why
How the miller was paid for his work
Why there are so few windmills in our time

LESSON 73

WHAT THE WINDS BRING

Which is the Wind that brings the cold?
The North-Wind, Freddy, and all the snow;
And the sheep will scamper into the fold
When the North begins to blow.

Which is the Wind that brings the heat?
The South-Wind, Katy; and corn will grow,
And peaches ripen for you to eat,
When the South begins to blow.

Which is the Wind that brings the rain?
The East-Wind, Arty; and farmers know
The cows come shivering up the lane,
When the East begins to blow.

Which is the Wind that brings the flowers?
The West-Wind, Bessy; and soft and low
The birdies sing in the summer hours,
When the West begins to blow.

— EDMUND CLARENCE STEDMAN.

Have you ever heard anyone called a "Weather Prophet"? How do you suppose he came to be thus called? Can you tell by looking at the sky or by the feeling of the air what the weather will be for the next day? What do you look at when you make such a prophecy?

Farmers or sailors or men whose work is out of doors have to know a great deal about the weather. It helps or hinders them greatly in their daily work; and by so much careful observation they have come to know certain weather signs, and some men can tell quite accurately what the next day's weather will be.

In the poem certain facts are stated in reference to what the different winds bring. What does the East bring? If it is to be cold or snowy, from which direction does the wind come? How does it blow when a hot spell is on the way? What is the fine, warm, growing wind called? Look at your Weather Chart and see what your *Weather* column says when the wind is marked *E*? what does it say for *N*?

SOMETHING TO DO

Watch the sky at sunset for several nights and look at the direction of the wind at the same time. Perhaps you can learn by observation a few of the *signs* of coming weather. Here are some of those which men have come to notice most often.

Sunset red and clear is generally followed by fair weather.

Wind blowing steadily from the east often means coming rain or storm.

Mackerel sky
Not twenty-four hours dry.

When the snow is fine
There's more behind.

Rainbow in the morning,
Sailors take warning ;
Rainbow at night,
Sailors' delight.

Evening red and morning gray
Speed the traveler on his way ;
Evening gray and morning red,
Bring down rain upon his head.

Rain before seven,
Clear before eleven.

LESSON 74

UNCLE SAM'S WEATHER BUREAU

The United States Government has what is called a **Weather Bureau**. Over a million dollars a year is spent to keep men at work observing and reporting on the weather. Much of their work is with instruments too complicated for us to understand, but we can see some good results of their work. **Weather maps**, showing where storms are gathering, how various currents of air form, and the general direction the storm will follow, aid people to do outdoor work to the best advantage.

The **storm signals** are displayed at various points, especially along the coast and in the Lake region, so that ships may know ahead when the terrible winds are likely to come. Often the vessels remain in the harbors and thus avoid the risk of loss of life and property.

Not all the storm signals are given here, but a large enough number to give you an idea of how to read them. At night, when colored flags cannot be seen, red and white lanterns take their places.

SOMETHING TO DO

Watch the Weather Indications in your daily paper.
Study the Weather Map on your school bulletin board.

Read "The Four Winds" in Longfellow's "Hiawatha."

Inquire where the storm signals are displayed and watch for them as they appear.

SOMETHING TO WRITE

Write a paragraph telling what you know about one of the following subjects.

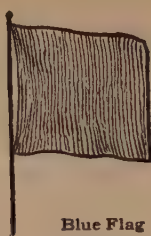
- The Weather Bureau
- Signs of a Weather Prophet
- The Meaning of the Storm Signals
- The Value of the Storm Signals
- Weather Prediction in the Newspapers
- The Reading of a Weather Chart
- How the Weather Bureau Assists the Farmer
- What an Almanac Says of the Weather



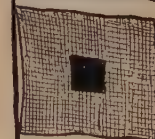
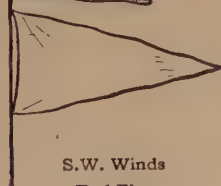
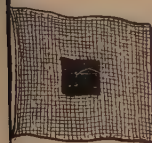
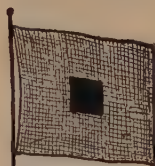
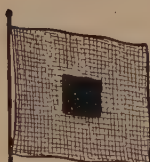
White Flag
Clear or Fair



White Flag
Black Centre
Cold Wave



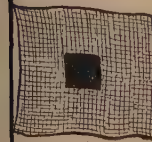
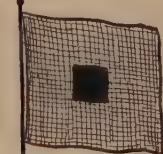
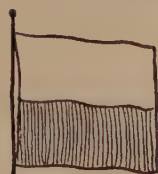
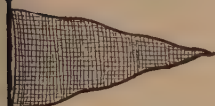
Blue Flag
Rain or Snow



N.W. Winds
White Pennant
Red Flag
with Black Centre

S.W. Winds
Red Flag
with Black Centre
White Pennant

Hurricane Signal
Two Red Flags
Black Centre



N.E. Winds
Red Pennant
Red Flag
with Black Centre

White and Blue
Flag
Local Rains



S.E. Winds
Red Flag
with Black Centre
Red Pennant

LESSON 75

GAMES OF THE SEASONS

Have you ever noticed how the games you and other children play, follow the seasons? In winter you play one kind of game; in spring an entirely different one. Then, too, games in the country are different from those in the city. Some games require certain things with which to play, while others can be enjoyed without any special help from outside objects.

Did you ever try to tell a group of playmates how to play a new game? Was it easy for them to follow your directions? If it was, you must have given the rules of the new game very clearly, and that is not an easy thing to do. If your playmates could not follow your commands, they probably lost interest in the new game and went back to one which they knew and liked.

Let us try giving a few directions for familiar games. First think of those you know best. Probably "Hide and Seek," "Tag," and "Drop the Handkerchief" are all well-known ones. Think first of the group of children playing. Then answer these questions to yourself.

In what season do you play the game?

Is it a game you play often?

How many players may there be?

What do they have to decide about first?

What does the leader do?

What do the other players do?



FISHING



AT THE BEACH

How long does the game continue?

Which part do you like best?

Have you ever seen this game played in a different way?

Games, like so many other familiar things, have come down to us as customs from the past. Many games are played by both savage and civilized people. Our own great American game, baseball, was shown to the early settlers by the Indians. The game of hockey was played by the Indians also, and travelers who have returned from the Arctic regions tell us that the Eskimo children delight in knocking a piece of frozen ice about, with a long bone from the skeleton of a bear or walrus as a hockey stick.

Perhaps the most interesting games were those once held in a far-away country called Greece. The people delighted in all kinds of muscular exercise, and men and women and children played games and grew strong and beautiful.

Each fourth year a great contest known as the *Olympian Games* was held. Only the fleetest runners, the most perfect disk-throwers, and other skillful players could enter these contests. And only men were allowed to compete for the prizes. And what were these prizes? Do you fancy they were gold or silver cups, purses of gold, and other valuable things such as players in our day strive for?

No — they were nothing of the kind. The wise Greeks knew that players often care so much for the value of the prize that they do not care how they win it and try to win by trickery or not *playing fair*, as the boys call it. They also knew that a very valuable

prize might make the losers envious of the winner in an unkind, jealous way.

So they decided to have for a prize something of no value in itself, but a prize which would be bestowed by some great person upon the lucky winner of the games — and one that comrades would all feel proud of, and not meanly envious of. Their prizes were simply pretty, green, plaited leaves of laurel — or sometimes just a little branch of laurel tree. But probably no prouder man or boy ever stood forth to receive a prize than he who won the “laurel crown” of victory. We have an expression to-day which comes from this old Grecian custom. We say of a boy, “He has been winning laurels” in his English work — or in some other chosen subject.

SOMETHING TO DO

Make a list of all the different games you have played or have seen played. Put a star (*) beside those you most enjoy.

GAMES OF THE SEASONS

SPRING	SUMMER	AUTUMN	WINTER

SOMETHING TO WRITE

Choose one of the games you have named and write the directions for playing it. Use the questions in the first part of the lesson as an aid to doing clear, orderly thinking. If you can find or draw a picture to illustrate your story it will add to its interest.

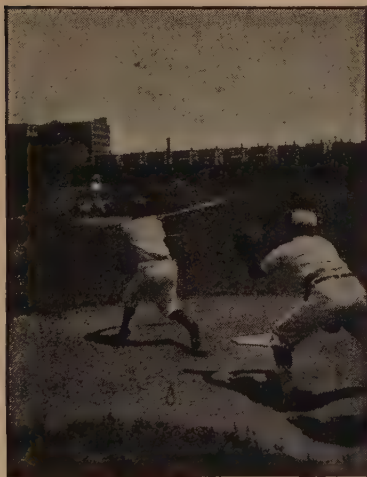
LESSON 76

STORIES FROM PICTURES

Near this page are three pages of pictures showing games and sports for all the seasons. Look at them carefully and answer these questions:

1. Are they pictures that show people doing things indoors or out of doors?
2. Which ones show scenes in the country? In the city?
3. Which show games or sports suitable for spring? summer? autumn? winter? Prove your statement by something you notice in the picture.
4. Which of the games or sports have you taken part in yourself?
5. Which would you choose to do if you could?
6. Which could you enjoy near your own home?

In looking at the pictures it is well to have a definite idea of how to study them. Do you recall the pictures we studied in earlier lessons in the book? Each one had a **central thought**, some one part that stood out and caught your attention the moment you looked at the picture.



THE BALL GAME



SKIING

In each of these pictures you will notice that the **persons** demand your thought first of all; then their **actions** interest you; and lastly you notice the **setting** or natural surroundings that form a background for the human figures. Most backgrounds show a large or small bit of sky. Find one picture which shows no sky at all. Find another which shows more sky than anything else.

Think of a suitable name for each of the pictures. What is the little boy kneeling down on the bridge, in the first picture, trying to do? In the second picture the children are doing different things. Name three things you can see them doing. Is it a bright day or a gray one? Study the baseball picture. Tell how you think the game is going.

Perhaps the fourth picture will show a sport which is unfamiliar to you. The boy has long, wooden skis strapped to his feet. He is carefully balancing himself, as the skis carry him swiftly down the snowy hill. This is a fine winter sport and is becoming quite common in our own country. The people of Norway and Sweden enjoy it and do wonderful feats of skill and daring on their skis. They have introduced us to this sport just as the Scotch people first showed Americans how to play golf.

In the next picture the children are running very fast. Perhaps it is just a race — to see who can beat in reaching a given position. Possibly they are playing "Hide and Seek" and know that they can get in free if they run to the goal while the seeker is not looking for them in that direction.



THE RACE



ROLLER SKATING

The last picture shows a boy having a fine time on roller skates. Children who live where sidewalks are nice and smooth have great fun on these skates. They sometimes attach a roller skate to each end of a long narrow board, and then sit or stand on the board and let it carry them down a slanting sidewalk. Frequently a little rider is thrown off, but laughingly gets up and tries again.

SOMETHING TO DO

Choose one picture and write a little story about it. Make an outline to help you think and if you can find a picture suitable to illustrate your paper it will make it more interesting.

Here are a few titles which may help you to start on your little composition.

My Day at the Beach
How John Went Fishing
The Great Ball Game at the Park
Why Tom and Andrew Got "in Free"
Fun with Roller Skates
My First Experience with Skis
A Day at Grove Pond
What We Play after Supper

LESSON 77

PARAGRAPHS FROM IMAGINATION

All children like to imagine or "make believe." Sometimes they "play school" or "play Indian." At other times they fancy they are some beloved hero

and have wonderful adventures in their own little minds. This power of imagination is a great gift, and the older you grow the more you will realize this truth. Without it no fine tales of adventure or the thousands of interesting books you get from the library, would have been written.

The paragraphs from pictures, poems, nature, or experience which you have written so far have had to do with **actual things**, not imaginary ones. When you write a story, as you call it, you deal with **imaginary** persons, places or things. Some of the things you describe may have been actual experiences, but in story-writing there will enter imaginary things, and these lend never-ending charm to the reader.

Perhaps the best way to start is to try to write the ending of a story which is already begun. You did this in one exercise in Lesson 63 when you wrote the ending of "Why I Was Late for School." Look back and see what facts you were given and try to recall how you ended the story.

Study the following story-beginnings. Think how you would act and what you would have happen. Then write an ending to the stories.

1

HOW BEATRICE KEPT HOUSE

In the warm sunlight of a June morning a bright-eyed girl watched a horse and wagon jog slowly up a long winding hill and disappear over the crown.

Farmer Holt and his wife had gone to town, leaving Beatrice with plenty of chores to do to keep her from being lonesome while they were away.

"Pick over the strawberries. Wash the milk-pans. Gather the eggs and give the hens fresh water. Then sit down and hem the curtains for the spare room, and don't leave the dooryard." These had been Mrs. Holt's directions.

Faithfully Beatrice accomplished the tasks. But before she sat down to hem the curtains she said to herself, "I'll just slip down into the meadow, and see if the little eggs in the sparrow's nest have hatched. They were so pretty and warm and speckled the last time I looked!"

Away she ran, never remembering the command not to leave the house alone. Scarcely had she vanished behind the barn when into the yard came ——

2

In these stories the main facts are only *outlined*. You are to use them in writing interesting stories. Think of different varieties of sentences, of words that just fit the thought, and try in every way to make the work good pieces of English composition.

BEN'S CHOICE

Ben is sent to deliver a box of laundry. Told not to stop on the way. Goes quickly on errand until he reaches bridge. In water below he sees a boat with two boys whom he knows in it. They call to him to come with them up the river fishing. Ben explains about laundry. After much talking he decides to ——

CATCHING THE CULPRIT

Every day, at recess, Mary finds that something has been taken from her lunch box. She decides on a plan to catch the culprit.

LESSON 78

PARAGRAPHS FROM IMAGINATION

Autobiography

Probably you have read many fairy stories. Which did you like best? In them there is always a hero who does great and daring deeds; a beautiful princess who is imprisoned or carried away and whom the hero rescues; and an evil spirit or giant who causes all the great adventures to befall the hero and heroine.

If we stop to think about it, the commonest things about us are having strange adventures which would make more wonderful adventures than the fairy stories.

Take for instance the clock that ticks away the hours. Think what things its solemn old face has seen! Imagine the adventures of a shiny ten-cent piece! And how many changes have been the lot of the pretty bright-colored sweater since the wool of which it is composed grew on the back of a sheep on the Montana ranges!

Imagination must here take common objects and weave for them a life-story of fascinating interest. Study the following story of an Indian basket and notice that it is told as if the basket were talking. This kind of story is called an **autobiography** because the person or object tells the story.

TRAVELS OF A GRASS BASKET

"I am tired of sitting here doing nothing but holding madam's sewing materials," remarked the sweet grass basket.

"Well, if you are tired of doing that you might tell us where you came from," said the knitting-bag.

"I'd have you know I am no common basket. But if you'd like to hear my story I'll gladly tell it. To begin with, the sweet grass of which I am made grew green and graceful in the meadow near the camp where Dew-of-June, the prettiest Indian girl in the village, lived. She picked a great many armfuls of sweet grass and tossed it to and fro every day in the sunlight so that it would dry just right and keep its wild, sweet odor.

"Then in the long winter days she plaited and wove baskets. Some were very large, and others tiny little thimble-cases. I remember the day she wove me with the pretty black and orange swastika designs on my sides and cover.

"For a long time I was strung up to the poles of the hut with other baskets, waiting for spring to come, when Dew-of-June would sell her baskets to the travelers who came each new season.

"One day we were all taken down and packed in a great willow basket. I was tied to one of the handles, and away we went on Dew-of-June's back. I heard a queer horn sounding nearer and nearer, and an automobile full of white people stopped near us. Some one in the car called to our mistress, and she quickly put down the basket, and took out some of the prettiest smaller baskets. A voice said, 'I want that one with the black and orange design. What is it worth?'

"The Indian girl named a price, some strange clinking coins were given in exchange for me, and I found myself sitting in a lady's lap.

"When we reached the hotel, she put me in her trunk. It was a dark, stuffy place, and I was glad enough to get out and be filled with spools of thread, scissors, thimbles, and all sorts of sewing things.

"But most of the time I sit here in the den or travel down to the porch in summer. You, Mr. Knitting-Bag, go about with my lady to all kinds of places. You must find life quite exciting. But you were not woven by a real Indian princess, so I won't envy you your more stirring life."

SOMETHING TO WRITE

Try to write the life-story of one of the following common objects. If you do not care for the titles suggested, choose one of your own.

The Adventures of a Locket
What the Clock Told
Where the Scissors Came from
The Tale of a Copper Cent
The Life of a Wrist Watch
When the Looking-Glass Talked

LESSON 79

PARAGRAPHS FROM IMAGINATION

Personification

When a common object is supposed to be able to talk and act like a human being as the basket did in Lesson 77, we say it is **personified**. Many times animals are made to have human characteristics. You will recall the story of "Reynard Fox and the Trap," which was also a fable, because it taught a lesson or had a moral.

Study the following conversation and see how the animals are personified.

THE TWO CATS

A well-fed sleek pussy met a poor half-starved gutter cat. Both stopped and growled at each other.

Then the first cat spoke.

"Why do you come near decent cats? Your fur is all mangy. Your whiskers are not clean. You are a sight to behold!"

"Well," replied the gutter cat, "perhaps you wouldn't look so fine if you had slept in the ash-barrel and had had nothing to eat for a week except the skin of a sausage and one poor mouse!"

"Why do you not live upon milk as any self-respecting cat should?"

"And how, pray, can I get any milk when the milkman seals every bottle and even kicks me with his great boot if I happen to doze off on a friendly doorstep?"

"At least you could sleep in a cellar and not in an ash-barrel! No wonder your fur looks so untidy."

"But I belong to no one, so I cannot get into a cellar. My last owner moved away and left me to starve. I almost did it, too; but a kind meat-man gave me a scrap now and then. He died and his shop was closed. Since then I've had an occasional rat or mouse near the car barn, but the boys chase me and the dogs give me little rest. I'm about tired of living such a life."

"You must try and find a good kind owner like mine," said the well-fed cat.

Just then a voice was heard calling, "Kitty! Kitty! Kitty!"

"There, my little mistress is calling me. Don't let her see you or she'll scold me for being in such bad company!" said pussy. And away she scampered, while the poor gutter cat skulked along the wall near the garage, trying to scent a mouse.

SOMETHING TO DO

1 ~

Tell the story of "The Two Cats." Choose a classmate and let each take one cat's part and repeat what it said.

2

Write a short paragraph telling what you think about leaving a poor cat to starve in a city. Why is it worse there than in the country? What dangers are liable to overtake the poor cat? What could you do if you found such a suffering creature?

3

Ask your teacher to read and explain Kipling's story "How Fear Came," in the "Jungle Book." Then reread the story for yourself. The various animals do some very interesting talking in this tale. You would also enjoy the poem, "The Foolish Fir Tree," by Henry van Dyke.

4

Write an imaginary conversation between a cow and a horse. Have each one claim to be the greater help to its master. Let each tell what he does to help. Finally let the master be called in to give his judgment in the matter.

5

Write about an imaginary party or dance carried on by the parlor furniture, late at night.

LESSON 80

PERSONIFICATION IN POEMS

Now that your attention has been called to the imaginative personifications of animals, trees, and objects, you will enjoy the following poem :

THE WIND AND THE MOON

Said the Wind to the Moon, " I will blow you out ;
You stare
In the air
Like a ghost in a chair,
Always looking what I am about —
I hate to be watched ; I'll blow you out."

The Wind blew hard, and out went the Moon.
So, deep
On a heap
Of clouds to sleep,

Down lay the Wind, and slumbered soon,
Muttering low, " I've done for that Moon."

He turned in his bed ; she was there again !

On high
In the sky,
With her one ghost eye,

The Moon shone white and alive and plain.
Said the Wind, " I will blow you out again."

The Wind blew hard, and the Moon grew dim.

" With my sledge,
And my wedge,
I have knocked off her edge !

If only I blow right fierce and grim,
The creature will soon be dimmer than dim."

He blew and he blew, and she thinned to a thread.

“ One puff

More's enough

To blow her to snuff !

One good puff more where the last one was bred,
And glimmer, glimmer, glum will go the thread.”

He blew a great blast, and the thread was gone.

In the air

Nowhere

Was a moonbeam bare ;

Far off and harmless the sky stars shone —
Sure and certain the Moon was gone !

The Wind he took to his revels once more ;

On down,

In town,

Like a merry-mad clown,

He leaped and halloed with whistle and roar —

“ What's that ? ” The glimmering thread once more !

He flew in a rage — he danced and blew ;

But in vain

Was the pain

Of his bursting brain ; .

For still the broader the moon-scap grew,
The broader he swelled his big cheeks and blew.

Slowly she grew — till she filled the night,

And shone

On her throne

In the sky alone,

A matchless, wonderful silvery light,

Radiant and lovely, the queen of the night.

Said the Wind: "What a marvel of power am I!
With my breath,
Good faith!

I blew her to death —

First blew her away right out of the sky —
Then blew her in; what strength have I!"

But the Moon she knew nothing about the affair;
For high
In the sky,
With her one white eye,
Motionless, miles above the air,
She had never heard the great Wind blare.

— GEORGE MACDONALD

You have doubtless noticed how the moon sometimes appears as a very tiny crescent, grows larger until it is a "half moon," and finally appears as a big circle of light, called a "full moon." Find out how often a new moon appears. Where does it rise? Notice the shadows of the trees and houses on a "full moon" night.

Study the poem carefully. Find out why the Wind did not like the Moon. Where did the Wind sleep? What did he do after his second attempt to rid himself of the Moon? Did he try to blow her out the third time? What happened? What did he say then? How did the Moon behave?

SOMETHING TO DO

Read the poem over several times. Be able to tell it in your own words. If there are any words you do not know the meaning of, look them up in your dictionary.

Write the story of the Wind and the Moon. Be careful as to your use of quotation marks and other marks of punctuation.

LESSON 81

COMPOSITION SUBJECTS

Choose one of the following subjects and write a two- or three-paragraph composition about it. Think over what you wish to say and aim to have your composition the one that will need the fewest corrections of any in your class

A Package I Found

My Paper Route

Making a Raft

The Story of My Life (as told by a book)

The Funniest Thing I Ever Saw

Caught in the Act

A Boy Scout Hike

Christmas Eve on the Farm

A Hallowe'en Party

The Kind of Moving Pictures I Most Enjoy

Adventures of a Stray Kitten

What I Wish to Be When I Grow Up

The Country I Should Like to Visit

Why Bessie Stayed after School

A Visit to the Museum

Working on Saturday

How Baby Learns to Talk

A Queer Accident

On the Ferry Boat

The Cow Versus the Horse

My First Day in School

A Strange Dream

LESSON 82

COMMUNITY HELPERS

The Community Itself

We hear the word **community** in frequent daily use, and it is one of the things we all need to think about and have a part in. The word itself is applied to any group of people who are associated together for the purpose of carrying out definite lines of work.

A community of fishermen dwells near the sea, and has common interests in boats, nets, bait, and other necessary things pertaining to fishing. They are all vitally interested in tides, weather, lighthouses, signals, and other devices for the safe pursuit of their business. So we might speak of a community of farmers, of hunters, of weavers, or of summer residents.

A more common understanding of the word, however, would be *small settlement, town, or village*. This brings to mind the added thought of a regular, ordered community life in which certain work which concerns all the dwellers in the community is intrusted to a particular group of citizens, and is paid for by the contributions of all those who benefit by the work thus done. Such work would be that of the policeman, the fireman, the road commissioner, and other public officials.

The school is really a community. In it there are certain things which must be done regularly and in an orderly manner. The supplies of paper and other

materials must be passed out and collected, so we have *monitors* who do this work under the teacher's direction. The waste paper needs to be disposed of, so we have a pupil who looks after that. The blackboards must present a clean appearance, and one or more pupils have charge of them.

Before going further with our study of the community, study the following questions thoughtfully and be ready to write a short paragraph on "The Schoolroom Community."

SOMETHING TO THINK ABOUT

Are all pupils members of the schoolroom community? What makes them so? What are some of the things all do? Whose business is it to see that supplies are on hand? Why should there be some orderly way of using and collecting such things? Why not have each pupil get his own supplies at any time he wishes to?

Why should all pupils be careful about taking care of waste materials? What about sharpening pencils? Do you like to sit near a pupil who has an untidy desk? Why not? How does it hurt your progress to appear careless in regard to the looks of your desk or your schoolroom?

How many pupils are responsible for the appearance of the room? How does an untidy board usually impress a visitor? Do the pictures and books help to make a room attractive? Do you like to see plants in the schoolroom? Are the pupils helping by the prompt, polite obedience they give to the teacher's requests? Is the spirit of the class a willing,

cheerful, helpful one in all things? How can one pupil "do his bit" to change it, if it isn't what it ought to be?

SOMETHING TO WRITE

Members of the Community
Their Needs and Duties
Helps Toward a Happy School Community

LESSON 83

COMMUNITY HELPERS (continued)

The Clean-up Committee

In the last lesson we talked about the word *community*, discussed its general meaning and its application to our own school life, and wrote a composition on "The Schoolroom Community."

Thinking now of the community in which we live, let us consider the department which touches our lives closest — no matter whether we are the highest official in a city like Boston or a humble workman in some country village. Each one lives in a home. It makes no difference whether the home is owned or rented; for the time that the family occupies it, it represents property over which the members have a certain kind of control.

With the control comes also a kind of responsibility in which all must share. The home must be made comfortable to live in, and it must be *kept clean*. Each one has an honest pride in a well-kept home.

The same should be true of the community, but is it? Look about you. Begin on your own street



CHILDREN ASSISTING IN CLEAN-UP WORK

and on your own highway. Do you see scraps of paper or cloth lying in gutters or blown into fence corners? Is an empty lot used for dumping rubbish such as old cans, ashes, broken pieces of furniture, and other unsightly objects? Is an unoccupied building disfigured by chalk marks and rude pictures or even by whittling and knife cuts? How about the dark, narrow alley? Is it not full of rubbish and ill smelling from damp foul waste? Even fire escapes, which by law should be absolutely free from any unnecessary objects, are often used as temporary places for bottles, boxes, clothes, or a dozen other things.

In the narrow sense the occupants of the building or premises are responsible for the tidiness or untidiness of the property. But in the best and broadest sense every man, woman, and child who sees the untidy places ought to feel that it is his duty to see that something is done toward making conditions better.

In large towns and cities, regular *garbage* collectors and *ash* and *rubbish* collectors come about on certain regular days to remove the collections of unsightly waste. These men are **community helpers** of the most necessary kind and ought to have the friendly aid of each one who lives in the community.

But because people get careless, either the waste is not put out for collection and stays in cellars, alleys, and yards; or sometimes it happens that families move away, leaving waste which is not disposed of. Once a year in many larger places a special week or two weeks called a **Clean-up Campaign** is appointed. Extra teams go about collecting the refuse. Children

take hold of the work, and alleys, cellars, sheds, and back yards are made to look like new places. New paint brightens many a dingy building, dangerous piles of papers and rubbish which invite fires are carried away, and many sacks of old rags and rubbers are disposed of. The disease germs lurking in such things are a real menace, and the **Clean-up Campaign** means a healthier as well as a cleaner town or city.

In the two pictures of the "Community Helpers at Work," you can see the good work going on. Are these men at work in the city or in the country? Where do you think most rubbish is likely to collect? What is done with it? In what is the rubbish kept until collected? Why should ashes from stove or furnace *never* be kept in a wooden barrel? How full should the containers be?

Who pays the collectors of rubbish? Where does the money come from? How can you help keep the expense down? Are you a member of a Neighborhood Clean-up Committee? What things are necessary to do the work with? Why is it best to talk with the owner of an untidy place before beginning to clean it? When is the best time to clean such a place? Should the Committee clean it more than once?

SOMETHING TO WRITE

If you have had AN personal experience in any line of Clean-up work write about it in an interesting way, choosing your own title. If not, use one of the following subjects:

Our Clean-up Campaign
 How We Cleaned Dirt Alley
 Tommy Jones: Hustler
 The Story the Cellar Told
 The Clean-up Girls of Corey Hill

LESSON 84

COMMUNITY HELPERS

The Policeman

Probably the most familiar saying you hear when a questionable act is under discussion is the expression "It is against the law!" or "The policeman won't let you do it." But on the other hand, when you wish to cross the street in safety or when you desire to ask the way to some unfamiliar street, with what satisfaction you hail our blue-clad officer!

Let us consider our relation to this community helper. In the first place why do we need policemen? What are some of their duties? About how many policemen do you think there are in the community in which you live? What is the man in charge of a police force called? How is the policeman armed? How does he call to another policeman if he needs help? Have you ever seen mounted police? Where? Do they ever ride on anything beside a horse?

The laws of any community are made to help people live safely and comfortably together. If you live alone far away from people, you can do a great many things you cannot do when neighbors must be considered. You can do some things in a country



POLICEMAN AND CHILDREN

community where there is plenty of room, that you would not dream of doing in the crowded sections of the city.

The greater number of people in any community do right and try to be helpful neighbors. But when people act selfishly — not considering others, or their rights or comfort — the policeman's duties begin. When boys steal fruit or destroy property, they see the stern side of the policeman; when girls act in a loud, coarse way or tread on lawns or flower-beds which are plainly marked "Keep Off" — they, too, do not regard the policeman in any light except as a "Cop" to be evaded.

You must think of the many things you owe to the tireless watchfulness of the police force, and perhaps you can find ways of helping the policeman with whom you come in contact.

If you are lost, always ask directions of a policeman, if you can find one. When you have lost a valuable article, report the fact to the police, who will perhaps get trace of it for you. At night you can sleep safely, knowing the blue-clad men are patrolling the streets and thus warding off thieves or other unwelcome prowlers. If by any chance you do get into trouble and have to appear in court, tell the policeman the whole truth about what has happened. He is the "Big Brother" of many a mischievous youngster and can help set things straight before the judge.

SOMETHING TO DO

Find out what a policeman has to do to be appointed to the force; how long his "beat" is; what his

hours of duty are ; how long he may serve ; and any other facts of interest about his service to the community. Compare his work with that of the garbage collector and consider the help each renders.

SOMETHING TO WRITE

The Duties of a Policeman
A Day with Billy, the Policeman
What Happened at Kendall Square
If I Were a Policeman
How the Apples Were Saved

LESSON 85

COMMUNITY HELPERS

The Fireman

Hear the loud alarum bells,
Brazen bells !
What a tale of terror, now, their turbulency tells !
In the startled ear of night
How they scream out their affright !
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now — now to sit or never,
By the side of the pale-faced moon.

Oh, the bell, bells, bells,
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
—“The Bells.”
EDGAR ALLAN POE

This stanza gives us the picture of the stir and excitement caused by a fire and the sounding of the alarm bells. To many of us the alarm is given by whistles or the shouts of excited neighbors as well as by bells. But by whatever means we learn of the fire, we feel sure that the firemen are rushing as fast as horses or auto-power can carry them with all the necessary things to aid in putting out the flames, and rescuing any one trapped in the burning building.

The fireman is certainly a community helper. You do not come in contact with him so often, but you have all seen the men sitting about the engine house ready to spring to action at the first alarm. You have watched the great horses jump to their stations, the harness fairly fall into place, and men grasp their waterproof coats, hats, and other garments, clinging to the swaying engine or ladder wagon as it rattles its swift way up the street and round the corner.

Have you visited an engine house? How many men were needed to man the various vehicles? What is the head fireman's title? How does he go to the fire? What are needed in the work of putting out the flames? How are the ladders used? Why are axes needed?

How could ropes be used? When is the "All Out" signal given? Why are some firemen left to guard the burned premises after the others have gone away? What are some of the risks the firemen run? How do the wind and extreme cold weather hinder the work of putting out the flames? Why are horses being replaced by motors in the fire service?

The danger from fire is an ever present one. Buildings are largely made of wood, which is very easily set on fire; and people are careless when handling matches, oil, or other inflammable materials. By paying a small sum each year a building can be insured for a large part of its value, and in case of fire the owner does not lose the entire cost of his property. But nothing can insure against possible loss of life and terrible suffering caused by fire.

To the brave fireman fighting his way through smoke and flame, drenched with the water from the hose, risking his life on shaking floors and unsteady ladders, we owe a great and constant debt of gratitude.

SOMETHING TO WRITE

The Fireman and His Duties
How the Schoolhouse Was Saved
Adventures of Tom, the Fire-Horse
What to Do in Case of Fire
When the Fire Drill Comes
How Buildings Can Be Fire-Proofed
The Story the Insurance Man Told
Going to the Fire
How Fires Can Be Prevented

LESSON 86

COMMUNITY HELPERS

Other Helpers in Uniforms

1

THE LETTER CARRIERS

In our lessons on Letter Writing we considered the Letter Carrier and his duties. But there are other sides of his work besides those we discussed. His is a constant and helpful public service in all kinds of weather. He must cover a certain number of hours; his pack, on starting out, is often very, very heavy; he has reports and certain duties at the office when his trip is over.

You can help him by having a suitable place in which mail can be delivered. Answer his ring promptly, as there may be some question he needs to ask or some direction to be given. Do not burden him with letters to be mailed. Put them in the mailbox which he has to open, and thus do not delay him. Never stop him on the street and ask for your mail. Mail is all arranged in little bundles, and he cannot spare the time to disarrange these to find your letters. Be considerate and courteous, always.

2

THE CONDUCTOR AND THE MOTORMAN

You are constantly coming in contact with these Community Helpers. The car takes you wherever

you desire to go, but to the men who manage the car you owe a safe and comfortable journey.

What are the motorman's duties? Why is his a most responsible position? Why is the sign "Do not talk to the motorman" a necessary one? What slight repairs must he and the conductor know how to make? How can he let the central office know when an accident stops the car? What accidents might happen?

What are the conductor's duties? Why does he have to be quick of eye and hand? Is it easy for him to tell when to start the car after passengers have been getting in or out? How can the passengers help the conductor? What must the conductor do when a storm comes up and the car is open? What must he know about his route?

What do the stripes on the conductor's sleeve mean? What acts of courtesy have you seen conductors show to passengers? Why does it pay a conductor to be polite to the traveling public?

SOMETHING TO WRITE

A Day with Our Letter Carrier

The People on My Route

(as if written by the letter carrier)

Adventures of a Letter

Why Your Letter Never Came

The Hardest Route in the City

The Street Car Conductor

Troubles of a Motorman

A Trip with Mr. Conductor

Why the Car Was Delayed

The Life Story of a Street Car

LESSON 87

A BATCH OF LETTERS

1

Write to your cousin and tell which composition subjects you have recently chosen to write about; why you chose them; how you feel about Community Helpfulness and anything else of interest in your work in English.

2

Tell a friend living at 28 Penrose St., in the city of Pittsburgh, Pa., how you enjoyed a canoe trip. Make it so interesting that the friend can almost feel as if he had accompanied you on the trip.

3

You were on an electric car when a fuse burned out. Describe what took place, in a clear, interesting way. Address your letter to your sister who is visiting friends in Lakeport, Illinois.

4

Acting as secretary for your Red Cross Club, send an order to Houghton Dutton Company, Tremont St., Boston, Mass., for fifteen yards outing flannel at twenty-two cents per yd., four spools number sixty white cotton at six cents each, and one yard unbleached muslin at twenty-eight cents. Say that you inclose money order for the correct amount, and direct that the goods be sent by Parcel Post.

5

You wish to work on Saturdays at the candy counter of A. J. Shuman's store. Write the facts which Mr. Shuman would need to know about you and close by offering to work one forenoon without pay to let him see how you can take hold of the work. Be very careful of spelling, arrangement, and general neatness of your letter, as this is what Mr. Shuman will judge you by.

LESSON 88

DRAMATIZING

Choosing Material

Probably you have taken part in some little play either in school or in some club you have belonged to. You may have had regular little plays written for amateur actors like yourself, or you may have had some well-known story arranged in parts for acting.

Whichever it was, you recall the many rehearsals, the learning of your own part, getting your costume together, and at last the thrilling time of the real performance when friends and relatives came to see you "act."

In this lesson we are to consider the material for such plays. Any story in your reading book which tells about the actions and conversation of several characters may be used as a play by rearranging the material in dramatic form and studying the facts given about the surroundings to obtain the proper **setting**.

By considering the following topics and answering

the questions carefully, you can easily arrange a chosen story in the form of a play.

TIME

Do the events take place in one day or at one time? If not, at how many different times do they take place? The answers to these questions will help you to plan for one **act** or more than one. A long act is often divided into different **scenes**.

SETTING

Do the events take place out of doors? If so, in what kind of natural surroundings? Could they be reproduced in a simple way on the stage? Are the events described as taking place inside a building? What objects are especially described by the author? Could some be omitted and still present a clear picture of the room? Could you get and arrange the necessary furnishings on a stage?

CHARACTERS

How many different characters appear in the story? Which are the most important? Which do most talking? Which do little talking but very important acting? Which character could you act most easily? Why that particular one? Could you take the part of any one of them with equal ease? Why not?

SOMETHING TO DO

1

Look through your reading book and choose three stories suitable for arranging as short plays. Write

down the list of **characters**, the *time* as given in the stories, and a few notes as to the **setting** of each one.

2

Get a favorite book from the library. Follow the same course as with the stories from your reader. Make a list of five books you think suitable to arrange as plays.

3

Think of several nursery stories, like "Red Riding Hood." Select one that you feel sure has in it such action as could be carried out in the schoolroom. Write the list of characters and the setting. Decide how many scenes it will need.

LESSON 89

DRAMATIZING

Arrangement in Dramatic Form

After you have read a story carefully, have made out the list of characters, and have considered the time and setting of the selection, you are ready to do the actual arranging.

The following little scene from a story of pioneer life is given first in regular story form, and then in dramatic form. Read both over carefully, noticing which parts of the story form are used in the dramatic arrangement.

I

THE INDIAN UPRISING

The kitchen glowed with the light from the burning spruce logs. Supper had been cleared away and the family sat about, each one busy with some task saved for this quiet evening hour.

Mother was busily darning stockings. Every now and then she would stop to watch the twins, Bob and Peggy, as they played "Sheep and Wolves" on the rug in front of the settle. Father was deftly mending a splint basket with his pieces of splint soaking in a pail of water at his side. Off in one corner at a small table sat big brother Tom with paper and inkhorn, slowly writing a letter.

All at once a sound of voices and steps on the doorstone announced that neighbors had come to call. A smart rap was heard and Tom opened the door.

There stood a group of men — some young, others middle-aged. All looked excited and were armed with various weapons. Knives in the belts and guns carelessly held, but ready for action if needed, showed that they were prepared for any event.

"Good evening, neighbors," said Tom; "won't you come in?"

"Good evening, Tom. We've come to tell your folks what Zed, here, heard down at the Crossroads to-day." Mr. Turner was the speaker. Another voice joined in.

"Yes, and we must be careful not to let folks hear us or the alarm will be given to the enemy."

"Come right in, neighbors. We can talk here in the keeping-room and no one will disturb us. Mother and the children won't repeat what we say."

The men entered, some bashfully fumbling their coon-skin caps, and some not removing their head-dresses at all.



THE OPENING SCENE OF "THE INDIAN UPRISING"

Quickly finding them chairs or seats on the settle, Father waited for them to speak. Mr. Turner began at once.

"Now, Parker, you and Tom know how the stories about old Opichewick and his men going on the warpath have been circulating in the valley for a month or more. No one could prove the rumors or get any clue as to what the redskins meant to do, but we have all felt uneasy. Well, Zed and Ephraim went over to the mill to-day, an' they came back along the Crossroads trail, an' they have some news. Speak up, Zed."

A tall youth with keen blue eyes hesitated a moment and then began.

"Yes, Eph and I were riding along the wood road and we became terribly thirsty, so we stopped, hitched the horses, and hunted for a spring I once found just beyond the old stone pit. We weren't thinking of Indians — they'd been so quiet for such a long time — when all at once we stopped and listened. A queer hawk's cry sounded off to one side of the path, and an answer came from a little way off to the right. Eph and I hid in some bushes; and in a few minutes six young braves, all painted up and with war togs on, glided right by us on the trail and disappeared over the ridge into the valley."

Here Ephraim broke in. "And one of the braves was Beaver Tail, the Indian who used to bring furs to the fort when you were there, Parker. Don't you remember how sullen he would get when you wouldn't give him whisky in payment for the furs?"

"Yes, he was a worthless scamp," agreed Father.

"Well, we didn't hunt for any springs after that," went on Zed. "We just went back to our horses and rode home as fast as ever we could. Now we want you to join us and get up a party to warn the folks at the mill and South Forks Village that the Indians are ready to break out at any time. Will you come?"

Mother and the children had listened breathlessly, and now the Goodwife spoke.

"Of course you'll go, John. I'll put you and Tom up a bite of lunch and you can start at once. Just think of the Foster and Brooks and Miller families way up the valley beyond the mill! The Indians always attack the farmsteads farthest from the village first. Oh, the cruel demons, to rise when they've been so well treated and no one suspects such a thing of them!"

"I'll take care of Mother and Peggy while you're gone, Father," spoke up Bob, manfully. "Our house is as strong as a fort, anyway; and I'll keep watch all the time from the loopholes in the attic."

"That's the way to talk, son. Well, neighbors, Tom and I will join you at once. Have you warned Timothy Goodrich out on the West Road? He has some fine stock grazing out in the river patch and will want to get them housed. Suppose some of you step over to Timothy's, and Tom and I and the others will go up the valley. We can all meet at Hopkins' farm and proceed to the Fort in a body. Colonel Benson will need every man of us if he decides to attack Opichewick's village before the Indians know we have discovered their plans."

Quickly some of the men departed, and those who remained to accompany Tom and his father sat quietly talking while Mother and Peggy put up a substantial lunch. A close embrace, subdued "good-byes," and the father and son disappeared into the darkness, while, with a silent prayer for protection, the pioneer mother, aided by the younger children, made everything fast for the night.

On the next page we shall find an arrangement of this story in dramatic form. As you read it, see if you can discover any changes that have had to be made to arrange the story in this form.

II

THE INDIAN UPRISING

Time — Early pioneer days in New England

Characters

JOHN PARKER	Pioneer father
MRS. PARKER	Wife of John
TOM PARKER	Grown-up son of the Parkers
BOB	} Twins, about twelve years of age
PEGGY	
ZED	A neighbor's son
EPHRAIM	A cousin of Zed
MR. TURNER	A neighbor
Several other neighbors	

Setting

A colonial kitchen at night. Fireplace, settle, table, rug, and other suitable stage settings. Father mending splint basket; Mother darning socks; Tom writing letter; children playing game on rug. Rap heard at door. Tom goes to door.

TOM. Good evening, neighbors. Won't you come in?

MR. TURNER. Good evening, Tom. We've come to tell your folks what Zed, here, heard down at the Cross-roads to-day.

A NEIGHBOR. Yes, and we must be careful not to let folks hear us or the alarm will be given to the enemy.

TOM. Come right in, neighbors. We can talk here in the keeping-room and no one will disturb us. Mother and the children won't repeat what we say.

MR. T. Now, Parker, you and Tim know how the stories about old Opichewick and his men going on the war-path have been circulating in the valley for a month or more.

No one could prove the rumors or get any clue as to what the redskins mean to do, but we have all felt uneasy. Well, Zed and Ephraim went over to the mill to-day, and they came back along the Crossroads Trail, and they have some news. Speak up, Zed.

ZED. Yes, Eph and I were riding along the wood road and we became terribly thirsty, so we stopped, hitched the horses, and hunted for a spring I once found just beyond the old stone-pit. We weren't thinking of Indians — they'd been so quiet for such a long time — when all at once we stopped and listened. A queer hawk's cry sounded off to one side of the path, and an answer came from a little way off to the right. Eph and I hid in some bushes, and in a few minutes six young braves, all painted up and with war togs on, glided right by us on the trail and disappeared over the ridge into the valley.

EPH. And one of the braves was Beaver Tail, the Indian who used to bring furs to the fort when you were there, Parker. Don't you remember how sullen he would get when you wouldn't give him whisky in payment for the furs?

MR. PARKER. Yes, he was a worthless scamp.

ZED. Well, we didn't hunt for any springs after that. We just went back to our horses and rode home as fast as ever we could. Now we want you to join us and get up a party to warn the folks at the mill and South Forks Village that the Indians are ready to break out at any time. Will you come?

MRS. PARKER. Of course you'll go, John. I'll put you and Tom up a bite of lunch, and you can start at once. Just think of the Foster and Brooks and Miller families way up the valley beyond the mill! The Indians always attack the farmsteads farthest from the village first. Oh, the cruel demons, to rise when they've been so well treated and no one suspects such a thing of them!

BOB. I'll take care of Mother and Peggy while you're gone, Father. Our house is as strong as a fort anyway, and I'll keep watch all the time from the loopholes in the attic.

MR. P. That's the way to talk, Son. Well, neighbors, Tom and I will join you at once. Have you warned Timothy Goodrich out on the West Road? He has some fine stock grazing out on the river patch and will want to get them housed. Suppose some of you step over to Timothy's while Tom and I and the others go up the valley. We can all meet at Hopkins' farm and proceed to the Fort in a body. Colonel Benson will need every man of us if he decides to attack Opichewick's village before the Indians know we have discovered their plans

LESSON 90

DRAMATIZING

Studying a Selection

In the selection "The Indian Uprising" as given in story form you will note that the details of the setting, time of action, and a good many other things are mentioned, as well as the actual conversation carried on by the characters themselves.

Now turn to the dramatic form. What portions of the story were used? What precedes the actual spoken words of the various characters? How were the facts given under *Time*, *Setting*, and *Characters* obtained? Why is it useful to have a list of the characters given before they begin to speak?

Now let us study the picture on page 227. Think about the things a pioneer kitchen would contain. Find as many of them as possible in the picture.

Look first at the people. Mother is represented as doing what? In what are the materials for her work kept? By what light is she working? How is she dressed? In what kind of chair is she sitting?

Father is seated in the background. Consult the story form of the scene and find out what he is working on. What hangs on the wall at his back? What do you notice on his shoes? Does he seem intent on his task? For what were splint baskets used?

Brother Tom is doing what? Notice the quill pens in the box at his side. By what light are all the family working? Notice the rough table and chair Tom is using.

Down on the rug are the younger children. What game does the story tell us they are playing? Do you ever hear of it? Probably not, but it was played somewhat as children of to-day play certain games of marbles. The pioneer children used nuts or round pebbles or beans instead of marbles. One player would roll all the "sheep" toward the other player, who was the "wolf." It was the business of this player to snatch as many "sheep" as possible before the first player could pen the rolling objects safely in his arms. Then the players would change places and the game would continue until all the "sheep" had been caught by one "wolf."

Study the fireplace in the picture. This picture was photographed in a schoolroom. What tells you this? Can you think what formed the fireplace? What do you see hanging on the right side? On what are the sticks of wood laid? What things are

on the shelf at the back of the fireplace? These dishes represent old-time "pewter," of which almost every family possessed some specimens. The jar with white paper "spills" was always handy in a colonial kitchen. These were rolled-up pieces of paper with tips bent over to keep them tightly rolled, and they were used in place of matches to light the candles. Before paper was made in the colonies, the settlers used splinters of dry pine wood for this purpose.

Reread the part of the story which describes the entrance of the visiting neighbors. How would they be dressed? What do you think the Parker family did while the men told their story? What *properties* would be needed for the scene when Mother and Peggy put up lunches for Father and Tom?

Think about the *acting* of the scene. Which of your classmates would best take Father's part? Would he need to be a tall boy? Carefully think over each character and select a classmate suitable for the part.

SOMETHING TO DO

1

Make a list of the characters in "The Indian Uprising," and opposite each one write the name of a classmate suited to take the part.

2

Reread the poem "The Wind and the Moon," by George Macdonald, in Lesson 80. Write it out in dramatic form, following the arrangement given in the dramatic form of "The Indian Uprising."

3

If you can get them, bring to class any theatrical programs that may be at home. Study them in class to find the setting, the time, and the explanation as to the characters. If you have seen the plays, recall the stage setting and scenery; how the actors took their parts; and any actions they used when not speaking parts.

LESSON 91

DRAMATIZING

Staging a Play

Suppose you have chosen a story or a book which your class would like to present in the school hall. Your first steps will be to consider

Time

Setting

Characters

In connection with the last topic you will make a list of classmates suitable for the different parts.

A small committee of classmates would find it easier to work together on such a thing. One member could apportion the parts; another could arrange for definite times for rehearsals; two or three could work out the details of the **properties** and be responsible for having these necessities ready for the rehearsals.

By far the most important thing at rehearsals is that each actor should know the **lines**. A director

— probably the teacher — can help much by drilling the actors and keeping the play moving smoothly; while in the matter of costumes, such help is invaluable.

SOURCES OF HELP

From magazines, pictures, and descriptions, the ideas of costumes and properties suitable for the play can be gleaned. The public library is a good place in which to look up such material. Try to keep the play simple and natural and use only the most necessary properties. If people are kind enough to loan furniture, clothing, or other articles, *be sure these are returned in perfect condition.*

Dainty programs, neatly printed or written with an appropriate emblem or design related to the central idea of the play, and containing the facts given under such topics as **Time**, **Setting**, and **Characters**, add much to the pleasure of the audience.

Telling **posters** placed in conspicuous places advertise the event and gain the attention of many people.

By hard, faithful work at rehearsals, painstaking attention to details, efficient organization of workers, and good **team-spirit**, a class or school play can be a great success.

SOMETHING TO DO

Find some definite condensed statement of an event in history. Picture the scene to yourself; think how many **characters** would appear and just what characters they might be; imagine the **conversation** they would carry on; and consider the **gestures** and **actions** they would need to make the scene lifelike. Then try to write an **original play**.

SUGGESTED SCENES

Governor Stuyvesant at the Surrender of New Amsterdam.
 Penn's Treaty with the Indians.
 When the News of Lee's Surrender Reached Atlanta.
 The Night before the Fall of Quebec.

STORIES TO DRAMATIZE

The Telltale Tile	Olive Thorne Miller
How Obadiah Brought about Thanks- giving	Emily H. Leland
A Christmas Prelude	Mary E. Waller
The Gray Champion	Nathaniel Hawthorne
How England Held the Lists at Bordeaux	A. Conan Doyle
God Save the United States . . .	Cyrus T. Brady
The Trial	John Aiken
The Basket Woman	Maria Edgeworth

BOOKS FROM WHICH TO DRAMATIZE SCENES

The Prince and the Pauper . . .	Samuel L. Clemens
Ivanhoe	Walter Scott
Robinson Crusoe	Daniel Defoe
David Copperfield	Charles Dickens
Christmas Carol	Charles Dickens
Nicholas Nickleby	Charles Dickens
King Arthur and His Knights . .	Howard Pyle
Little Men	Louisa May Alcott
Little Women	Louisa May Alcott
Spinning Wheel Stories	Louisa May Alcott
Master Skylark	John Bennett
Tales from Shakespeare	Charles Lamb

BOOKS CONTAINING HELPFUL MATERIAL

Costumes and Scenery for Amateurs	Constance MacKay
Children's Classics in Dramatic Form	Augusta Stevenson
Fairy Tales and How to Act Them .	Lady Bell
Patriotic Pageants of To-day . . .	Thorp and Kimball
Historic Scenes in Fiction	Young Folks' Library
Festivals and Plays	Percival Chubb

APPENDIX

HELPS IN CORRECTING

When exchanging papers children should have some very definite things to look for. This correcting of other children's papers can be made a great means of growth in judgment, fairness in marking, and ability to detect glaring errors and to indicate the same.

No matter how the correction work is carried on, stress should be laid on the larger aspects of English as a finished effort of the writer, rather than on the mere detection of technical inaccuracies, vital as the latter is.

Directions such as follow, *if persistently adhered to the first part of the year*, will produce an attitude of keen, kindly, and sufficiently correct criticism; and the individuals will gain power to judge their own efforts more discriminately.

Keep this outline before the children:

1. Read the composition all through.
2. Is there a central thought and did the writer keep it throughout the composition?
3. Select one or two especially good sentences. What makes them good?
4. Did the writer use any words new to you?
5. Are any sentences poorly formed?

6. Are there sentences which do not seem to belong to the central thought?

7. Correct the wrong use of *tools* in English :

a. Indenting.

b. Capital letters.

c. Punctuation : Periods, Commas, Question Marks, Quotation Marks, Apostrophes, Hyphens.

d. Spelling.

The first six points should be the basis for oral English lessons after each written lesson. The points in 7 may be also talked over, but as soon as possible leave the children free to put their undivided attention on their work. Mistakes are indicated in the left-hand margin, by signs, — not at the place in the paragraph where mistakes occur. Some system of abbreviations may be used, such as the following :

/	Error in punctuation
M	Error in margin
S	Error in spelling
L	Error in language ; wrong word used
≡	Use a capital letter
lc	Use a small letter
^	Something omitted

The above symbols are for the most part those in use by printers.

At the end of the paper the child who corrects it writes his statement. He can then be called to account for delinquencies in that line. Here is a sample :

Corrected by John Davis. April 22, 1918

The English is	{	Good	
		Fair (of the three he writes one)	
		Poor	
The mistakes are in	{	Punctuation	
		Margin	
		Spelling	(he writes those
		Language	that occur on
		Capital letters	the paper)
		Small letters	
	{	Omissions	

At another time, after the class has had a chance to "forget," the papers are returned to the owners and the corrections are made by erasing on the original sheets, or by writing the work over in ink if it has been done in pencil or by rewriting on a new sheet.

MY FLOWER GARDEN

Here is an example of a paper marked by a child :

M I have a garden where I planted some
 / flower seeds It isn't very large but there
 S is room for thirteen rose. I dug the ground
 L all nice and soft and raked the stones
 all out and planted my seeds and watered
 ≡ S it. som worms came up and crawled around.
 S /// I plant zinnias petunias sweet alyssum
 / pansies and some more kinds. They are
 S jest coming up and I counted four different kinds.

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David Joseph's
David



Mildred H Miller
Buxton

